THE NEW BOOK
OF
ETIQUETTE

To the Altar

FROM THE ALTAR

THE NEW BOOK OF ETIQUETTE

THE NEW BOOK OF ETIQUETTE

BY

LILLIAN EICHLER

VOLUME I

ILLUSTRATIONS BY
GEORGE WESTCOTT

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THE NEW BOOK OF ETIQUETTE

CHAPTER I

THE DAWN AND DEVELOPMENT OF SOCIAL LIFE

THE EARLIEST HUMAN RELATIONSHIP

Man woke to life in a strange and terrifying world. There were snakes of fire that zigzagged through the sky, and sudden crashes of thunder that rocked the earth. Great furry beasts stood tall as the trees, and the jungle hummed with many ominous voices. Even silent mountains came suddenly to life and coughed flame into the sky.

Alone and frightened, man struggled through the first brief span of life. He saw danger lurking everywhere around him. The night sky winked at him with a million tiny eyes. The sun seemed a ball of fire that laughed at his efforts to reach it. His very shadow seemed a ghost-like enemy that stalked at his side.

Cradled thus in a world of hostility, man knew fear. And so fear was the first instinct definitely to influence the habits of life.

More than anything else, perhaps, man feared his own kind. He kept as much as possible out of the way of the strange, hairy creatures that, like himself,

prowled the plains and jungles in search of food. Man was easy prey to man in those days . . . and food was often scarce.

It became one of the first habits of life to carry a crude club as a weapon. Can you see with us a pair of savages meeting at the fringe of some forest? Both are hungry and both smell food. They growl, and hold their ground. They growl again, and raise their clubs. In a moment they are upon each other, wild as angered beasts, fighting simply because they fear and distrust each other.

William J. Fielding, writing of our caveman heritage, says that before we are able to reason, before we are able to love, or hate, or comprehend, we are *able to be afraid.* You have probably noticed that the first emotions of a child are fear and surprise.

And so it was with man in the dawn of life. He felt long before he reasoned. He feared whatever he could not comprehend. For one long age he lived a life within himself, searching for food when he was hungry, finding a sleeping-place when he was tired, hiding in caves and crevices when the earth was rocked by storms.

Cautious and alone he lived each little life from dawn to dark—an infant in a world already old.

INSTINCT AND IMPULSE

Fear, then, bred in man an instinctive avoidance of his fellows.

But let us turn a page or two in the book of life. Man is beginning to reason. The tiny shaft of light that is to separate mankind for ever from the lower animals, is gradually widening, penetrating even to this remote age, and bringing to man, as he struggles on the threshold of life, a beam of understanding.

We watch again as two savage fellows of this later age meet at the fringe of the forest. Both are well fed; neither is particularly frightened. They eye each other carefully for a moment, make a wide circuit, and disappear in opposite directions.

Or perhaps they come upon a great beast of the jungle, both at the same time. Instantly and without a murmur they fall upon it, and between them kill it with little trouble. Sudden impulse drew them together, made them partners for the moment.

And reason spoke within them. Two could kill a beast more quickly and with less trouble than one. Why not be friends instead of enemies?

Evidently this occurred not to one man, but to many men in widely separated places. It became a habit of life, when one savage fellow met another with whom he wished to be friendly, to extend the bare right hand—the weapon hand—as a sign of friendliness. The other fellow would understand, for symbolism is the simplest and most universal language of mankind. Instead of fighting, they would join forces, hunt together, perhaps live together. From this first crude symbol of friendliness evolved the handshake which is even to-day an instinctive expression of welcome and cordiality.

The impulse that drew man to man in time of mutual danger was the first thread in the pattern of social relationship. It satisfied a hunger that earth alone could not satisfy. Man looked at man, and a racial sympathy was born. He saw hair like his own hair, teeth like his own teeth, a body like his own body. And he wanted to share with this creature like himself the fears and joys and wonders of his daily life. He wanted the other fellow to know of his great strength. He wanted to show him the bear he had killed in the jungle, the woman he had dragged to his cave.

So, far back in the dawn of human life, man moved closer to man. A slumbering social instinct was awakened.

HOW NATURE TAUGHT MAN COMPANIONSHIP

Man gradually became accustomed to the world in which he found himself. He began to explain the rain and thunder to his own satisfaction. Shadows that trembled on the ground were simply "dark selves" that came and went as they pleased. The fire-spitting mountains were angry gods to be propitiated. The sun was just a ball of fire that remained up and out of the way as long as one did not bother it. Fear slowly gave way to reason.

And man acquired a new ease. He made for himself a clever flint ax and wandered the world like a conqueror. In his new ease he paused for a moment to watch an elderly mother jackal play with her cubs. He grinned at a pair of brown bears rolling gleefully down a slope. He looked into the sky and saw birds riding the wind. He passed through a jungle and heard monkeys jabbering in the tree-tops. A bush, uprooted by some storm, swarmed with busy insect life. A bird overhead sang to the wind, and far away another answered the call.

There welled in the soul of man an intense loneliness. He began to seek his own kind. Nature taught him companionship.

We see it everywhere in nature, this gathering together of like and like. The bees and the birds seek their kind. A wild violet shoots up near a moss-grown rock, and soon there are many violets growing there. An oak bends its branches toward a sister oak near the lake. Sheep herd together, and wolves gather in packs. Nature has created many separate species. and has in-

stilled in each an instinctive liking for its own kind.

THE MEANING OF SOCIETY

Across the ages comes a whisper: "We are all one!" There is, truthfully speaking, but one society, and we are all members of that society. Only the outcast on a desert island, or the hermit hidden away from the world, can claim exclusion. Even the prisoner is a member of society, though in disrepute.

In its broader, finer sense society means people as a whole—human beings—fellowship. Various external conditions, circumstances of life, have divided society into grades or castes; but society remains fundamentally the same: the whole world of human fellowship of which we all belong.

The first primitive existence was devoid of the social element. During the first long stretch of prehistory man was too vitally concerned with the organic struggle for survival to have had any real social life. But we have seen how the slumbering social instinct was awakened, how man gradually moved closer to his own kind. It is reasonable to suppose that this instinct was present in man from the very first, but that the hazardous conditions of early life made of man a cautious wanderer before he could be a peaceful clansman.

As we follow in the footsteps of man, slowly and painfully developing, we see that it was by a series of very natural steps that the society element entered his life. The discovery of the flint-tipped spear, for instance, made it possible for man to supply himself with an abundance of food. And with his cave well filled with food he was not afraid to welcome some wandering fellow and sit with him under the stars. His attitude toward his neighbours began to change. He had

plenty of food and they had plenty of food. Why need they fear each other?

We see growing up in the lives of these early men a new influence which tends to bind them closer in social relationship. Filled with a vague unease at the big yellow disk that glows above them, marvelling at the millions of silver eyes that blink in the night sky, man comes from the darkness of his cave and squats near the fire for warmth and comfort. Presently there comes, out of the shadows, another lonely fellow to join him in the flickering circle of light. Still another wanders close in his loneliness, and another; until they are gathered there in a group— a *social* group, if you please! the first, crude social gathering.

Slowly in some localities, more rapidly in others, this custom of gathering silently around the cave fire became a habit, a custom. Man entered definitely upon *a social life for the common good.* To-day man is so thoroughly a social being that, as Walter Dyer says, "if you place him on a desert island with no one to talk to he is likely to go mad."

THE BEGINNING OF CASTE CONSCIOUSNESS

Since the very dawn of social life, certain forces have been constantly at work separating society into classes, and dividing each class into many grades. Even in the very beginning there was a favoured class of society—the head clansman, the distinguished warriors, the wizards, the priests, and the medicine men. They belonged to a sort of "charmed circle" within the clan, a circle which had its own very definite privileges.

We can understand how the clan would have originated, or gathered, around the most powerful and the most widely feared fellow in the vicinity. He became the head clansman, the chief. Let us call him Mr.

Strong Man. We can see him squatting in his place of importance, proud of his power, disdainful of the weaker men about him.

To Mr. Strong Man would be brought all food for distribution. To him also would be brought special "finds"—a curious shell tossed up by the sea, a stone shaped like an animal through some strange freak of nature, a necklace made of human teeth. These possessions belonged to him by right of his leadership. And as his possessions they were absolutely *tabu* to the others.

Just as the mob must always have its leader, just as groups of any kind must always have leadership to show the way, society always has some nucleus around which the members of any particular class or grade gather. In primitive society social leadership belonged to Mr. Strong Man. Since he had more skins than the others, since he was more powerful and more to be feared, he was treated with deference and the other members of the clan gathered to do him homage.

There were, of course, outcasts in this early society. The weak, the sick, the timid, the blind were ostracized, for they hindered rather than helped the clan. We might say that they were at the "bottom of society." The women too were of a lower order of society, for they were separated from, and had none of the privileges of, the clan's favoured class.

THE CASTES OF EARLY SOCIETY

Caste appears to have had more influence upon our habits of life, upon our manners and customs, than any other one factor. Throughout all the ages of life, caste has been dividing society into different levels or classes, each class with its own established mode of life.

Wherever there have been men with more skins, more wives, more earthly possessions than others, there has been caste. Wherever there have been men with more brute strength and consequently more power than others, there has been caste. Royalty, nobility, fashion, wealth—all have tended to accentuate the differences between the various castes of society.

We have already witnessed the first appearance of caste within the primitive clan. Here we have our first example of social differentiation. The head clansman has possessions *tabu* to the others; he has privileges and distinctions enjoyed by no one else within the clan.

It did not take very long for an impressive caste system to grow up around the priests, wizards, and magicians of the clan. These were the men who pretended to be in direct communication with the Unknown; who frightened away the lightning and attracted the rain; who cured all ills and caused injury to enemies. And for their services they received the best that the clan, or the tribe, had to offer. Many of these people accumulated vast properties and treasures, and history tells us of primitive civilizations that grew up around them, lasted a brief span, and disappeared for ever.

Royalty, of course, has always surrounded itself with pomp and ceremonial. No monarch has ever failed to call upon his subjects for marks of respect and homage.

Wealth has probably done more to divide society into castes or classes than anything else. In early life wealth was measured in flint axes and spears, warm skins, pottery, foods. Later the standard of wealth was fixed in landed property. Kings granted great tracts of land to their favourites, and these favourites became powerful landowners. They had special rights

and privileges denied the people who lived on their land.

These peasants or serfs, the tillers of the soil, are at the base of social life and represent the largest and most essential class in the community. These are the people who domesticated the animals, the people who cultivated the land. They gathered together for safety and eventually formed villages, towns.

The artisan class represents another great cross-section of society. These are the craftsmen, the makers of pottery, the weavers, the carpenters. At one time crafts or professions were hereditary and no member of a family was permitted to step out of the craft or profession practised by the rest of the family. To have done so would have been to step out of caste also. In the Fijis, for instance, even to-day the carpenters form a separate caste, and it is customary for the son to step into his father's place and continue in the craft of carpentry.

Religion has divided society into classes. Education has been a tremendous dividing factor. Special talents have further tended to separate society. Fashion, environment, political conditions within a country, wars, and revolutions—all have had their influence upon the fabric of social life.

It would be tiresome to discuss the many other castes of society and the conditions of life that have helped to divide society into different classes. There have been the soldiery and the seamen, the merchants and the retailers, the servants and the slaves. Countless forces have been moulding and shaping society through the ages; until to-day its pattern is all patches and threads, like the "crazy quilt" handed down from grandmother's day!

THE FOUNDATIONS OF SOCIAL LAW

It was within the clan that the first laws of primitive society were formulated. Established rules or conventions were necessary to regulate the rights of the individual within the tribe or clan, and the rights of the clan itself.

Wherever men meet and mingle, in a primitive scheme of life or in a polished and complex social scheme like our own, a definite system of laws to govern conditions in intercourse is essential. We may call it a technique of conduct. It makes contact more tolerable; it definitely establishes the rights of the individual; it removes the obstacles that stand in the way of free and comfortable intercourse. More important than any or all of these, it organizes and patterns the structure of society.

In its primitive state, society was simple and the machinery of living was crude. But even in this primitive simplicity there were definite habits of life, induced by the conditions under which man lived and the circumstances within the clan.

The savage fellow who wandered alone, with only the birds and the beasts for companionship, was a creature of instinct and impulse. He followed his likes and his dislikes without thought of any one but himself. He did precisely as his impulses prompted him.

But the clansman was learning restraint. He was learning to stifle his natural instincts. He was a member of a certain social group, and as such was obliged to "play the game," was obliged to live in accordance with the habits of life and the rules of conduct formulated within the clan. The higher the order of life, the more we find instinct repressed and man recognizing his duties to the people who live with and near him.

The habits of life that developed within the clan are the primary laws of social life, the fundamentals upon which our own social structure is built. We see forms of obeisance and homage originated to flatter the vanity of the strong men, the chiefs, the leaders of the clan. We see the spoils of war brought to the head clansman for distribution—fair and equal distribution according to the standards of the clan. We see a definite system of sexual *tabu*, planned as much for the protection of the women as for the welfare of the clan. We see a surprising degree of respect and honour toward the aged. We see a regard for the rights and properties of others.

First in the clan, then in the tribe, and finally in the community, we find human society gradually developing. The instincts and impulses that for generations moved the souls of men, began to dictate their conduct in social relationship. Customs and habits of life came into being, and held the social fabric together. Here we see the foundation of social law, reason taking the place of brute instinct, man gradually learning to conform to custom, to restrain the emotions and impulses of selfish interest.

From this rude and simple beginning has grown our complex, smoothly organized and highly polished routine of living.

THE GREAT SOCIAL ADVANCES

Climate and the natural conditions of life greatly influenced the development of society among various peoples. Where food was scarce, for instance, man ate alone in some corner—like the modern boy with a stick of candy, hiding from his playmates. But where food was plentiful and man had no cause to fear his neighbours, the habit of eating together originated. Gradu-

ally the custom of eating leisurely came into being, and eating became a sort of ceremony to be enjoyed with one's fellows.

Possibly the first great social advance centred about the discovery of voice and the use of speech. Articulate speech undoubtedly originated when men began to clan together and discovered the need for a definite means of expression. The ability to exchange thoughts and ideas, the joy of being able to express one's hopes and fears and pleasures to others, brought man into closer companionship than ever before.

Speech unquestionably exerted a great influence upon the life of man, upon his habits and customs. It meant, for the first time, coöperation. It meant an exchange of ideas and experiences. It bound man to man in social understanding. And therefore it strengthened immeasurably the social instinct.

Another great impetus to social life was the domestication of animals and the use of irrigation in cultivating the soil. The dog appears to have been the first animal to be domesticated. The sheep, ox, camel, and horse followed in quick succession. Man became a herdsman. He began to plough the ground and use it for agriculture. Home came to mean something entirely new. Pride of possession was born. And man emerged in finer mould—dreaming, thinking, hoping, working, recognizing his duties to his family and to society at large.

The beginning of writing was another great step forward. The influence of writing upon human thoughts and habits cannot be estimated. Man's experiences no longer died with him. He was able to communicate his thoughts and his ideas to men hundreds of miles away. The social sphere widened. Slowly but surely writing exerted a magic influence up-

on the mind of man. Society moved in a closer harmony and understanding.

And the printing press! It set the mind of mankind free. It made mass thought possible for the first time. What one read before, thousands were now able to share. What was once the privilege of the favoured few now became the property of all. School books were printed in quantity, cheapened, and placed within reach of everyone—within reach of all grades and castes of society. Presently the newspaper appeared—the newspaper which permeates society and "leavens it with modes of thought and aspirations, and thus becomes an organ for the uniting of large masses of individuals into one compact and unanimous body."

Many and varied are the forces and conditions that have influenced society in the long ages of life. It would be tiresome to discuss them all. There have been new elements constantly at work. The social scheme has become more and more complex; man has realized more and more his duties to man. Each new generation has stepped upon the shoulders of the generation that has gone before, building a social structure around which civilization has grown.

THE MEANING OF MODERN SOCIETY

Emerson says that society is the stage on which manners are shown. If society is the stage, we are the actors, and the history of social life is like a rich mosaic that reflects the many ages through which we have passed.

As we have already seen, countless external forces have been moulding and shaping society since the time of Mr. Strong Man. The long ages of life show our own society in the making, and the whole inspiring story of human progress stretches between the primi-

tive social scheme and our modern complex civilization.

To-day the word "society," in its fundamental use, still means human beings, the world of fellowship to which we all belong. But it has become associated in the mind of the multitude with class, position, influence, wealth. The word is used popularly to-day to denote a certain favoured class rather than the world of fellow beings as a whole. Briefly, the word "society" has come to mean *best society*, as distinguished from other castes or grades of social life.

In all ages there has been a "best society," a favoured class. In early tribal days the favoured class was composed of the head tribesmen, the wizards, magicians, and priests. Later there were royalty and nobility, always a favoured class. In Europe we find a landed aristocracy, a people belonging to the "best society" by right of birth. Growing up in America we find a new moneyed aristocracy which is not so much a "best society" as a fashionable society.

While the popular acceptance of a "best society" remains, the idea of an exclusive society is rapidly disappearing. There was a time when the son of a labourer belonged to a definite caste or class from which he could not easily escape. He was as closely linked to his level of society as though a chain bound him there. His father's habits of life were considered the habits of life proper for him. The social sphere in which his family moved was the sphere in which he was expected to move, and from which he was not expected to venture.

To-day it is possible for children of the lower classes to acquire the ease and bearing that enable them to mingle with the best society on a footing of social equality. Certain conditions of life, new to the social scheme, are tending to bridge the chasm of caste and bring all grades of society into closer relationship.

This is particularly true in the United States. Europe is still tradition-bound, but we are a people curiously free from the old-world notions of what constitutes a gentleman, of what indicates superiority. The frontier days and the influence of pioneering, the mighty flood of immigration and the rapid growth of cities, the rise of industrialism and the example of democracy, all have been forces for change in American social life.

We are even now adjusting ourselves to this change, breaking loose from the old customs and traditions that tend to accentuate social differences. The very word "gentleman" has taken on a new significance. Irving Bacheller, sensing this new trend, says: "The true gentleman can no longer live proudly apart and look down upon the crowd out of his conceit and self-approval. He has got to be worthy of our respect."

And so, the pendulum is swinging back. Society is losing some of its caste consciousness and is tending to become a unit again. In this new society everyone is welcome who "plays the game." That game happens to have as its main part a set of rules or conventions that governs the conduct of man in social intercourse.

It is largely with these rules of the game of life that "The New Book of Etiquette" concerns itself. But the true, fundamental purpose of this work is to help bring all castes or classes of society into closer companionship and understanding.

CHAPTER II

AN OUTLINE OF ETIQUETTE

THE TAPESTRY

Life is like some gorgeous tapestry through which golden threads have traced their design. We see faith weaving its way through this fabric of life. We see religion adding a tone of beauty. We see hope and kindness, and the golden thread of mother love.

Across the tapestry is a shadow of gold that helps to make the pattern complete. In some parts it gleams rich and beautiful; in other parts it fades almost to nothingness. But it is always there—a fleeting, golden reflection of man's personality.

It reaches back, a slender thread, to the very beginning of human existence. It searches out the darkest corners of the world, like rays from the sun. The thread begins to expand in biblical times, and shimmers across the whole fabric of life's tapestry during the early era of Christianity.

Where there are wars on the tapestry, the thread suddenly snaps—and disappears. Where there are peace and understanding, the thread weaves its way into the pattern again and glows in rich beauty.

During feudalism it struggles feebly. During the Renaissance it gleams with great intensity, and its shadow casts a golden sheen over the whole design. During the last three centuries we see it colouring the

thoughts and actions of mankind more than ever before.

It is one of the principal motifs in the design traced by life's tapestry. It makes the world a better place to live in. It makes life more pleasant, the routine of living more comfortable and smooth. It makes man happier; it makes the world more civilized.

We call it—"etiquette."

THE TRUE MEANING OF ETIQUETTE

In the popular mind, etiquette is associated with petty rules and regulations, with trivial matters of conduct and behaviour. But fundamentally, etiquette goes much deeper than the mere surface conformity to established rules and conventions. It is very much broader than any code of manners alone could be.

Etiquette is something that has developed with, and through, human association. Like society, it is a growth. And like all the great and important things in life, its growth has been slow.

Our etiquette rests upon a foundation built for us by the countless generations that have gone before. The broad path that mankind has taken in the long ages of life is strewn with the wrecks of races, nations, and civilizations that have fallen by the way. But no primitive tribe struggling against the forces of nature, no race or civilization that has lived its brief span, has been in vain. Each has contributed in some measure to the etiquette that we to-day accept as our own, though we have shaped and moulded it to suit our own requirements.

When man began for the first time to mingle with his fellows, he discovered the need for restraining his own selfish impulses and considering the rights of others. This regard for the rights of others is the

primary and basic law of etiquette. It explains the constant need for self-control and restraint in living up to the accepted code of social life.

Etiquette, therefore, in its broader and truer sense does not concern itself with the mere details of conduct, but rather with the flowering of that instinct for peace and good fellowship that was born and bred in the soul of man long ages ago. However, etiquette has gradually come to mean, more than anything else, the usages of social life, the external acts bearing upon others, the little concessions and sacrifices to the whims, habits, and customs of those around us.

THE ORIGIN OF MANNERS

Primarily, etiquette means manner, but popularly it means manners.

The manners or social habits of our life have an interesting and colourful background. As we have seen, a regard for the rights of others is the basic law of all etiquette, and the idea of avoiding unpleasantness to others lies at the back of almost every convention. What tremendous self-restraint must have been exerted by generation after generation to produce at last so complex and smoothly organized a social scheme as our own!

The brute-man who first roamed the earth was a creature of simple impulse, concerned solely with the vital business of finding food and safety for himself, regardless of others. But when the wanderer of prehistory became a clansman, and when the clansman became a peaceful member of society, this was no longer possible. It became necessary to consider others as well as oneself.

There were formulated within the clan definite rules governing man's actions in intercourse with his fel-

lows. Every member of the clan or tribe was obliged to live up to these habits of life which, by custom, became law. Manners are really the great unwritten laws of social life.

Perhaps there existed in mankind from the very beginning an instinct which recognized the value of harmony, of organization, and of order. The more progressive members of the clan or tribe would have led the way, distinguishing themselves by their manner from "the common herd." We can see how this would have bred a sense of self-satisfaction and superiority, how these orderly, well-mannered members of the clan would have looked with contempt upon those who did not observe the established customs.

Of course there could have been only a simple and crude code of manners while mankind was still in its elementary stage. There were certain things to be avoided because they caused confusion; other things to be avoided because they threatened the safety of individuals or of the clan as a whole. The ideal was to secure free and comfortable intercourse in the little group that had grown around the head clansman.

And so was originated the first simple code of manners regulating man's conduct within the clan. As society advanced and developed, this code of manners became more elaborate and complex. Each manner, or custom, grew out of some fundamental habit of life. For instance, where food was scarce man ate silently and quickly. Where food was plentiful, man made a sort of ceremony of the business of eating, gathered around the great clan fire and joined his fellows in fun and dancing.

The changing conditions of life have had great influence upon the manners or customs of man. Eating habits alone have been moulded by a million external

influences through the long ages of human existence. The conventions of modern life have taken hundreds of generations to create, and have developed with man's own development through the ages.

Civilization introduced for the first time a fairly stable social condition of things. The habits that survived from one generation to another became so customary through constant usage as to be almost instinctive. They became a part of man's personality. They became, in a word, the manners of the "best society." And they were observed, obeyed, by those who wanted to belong to this society.

Manners, therefore, are really an expression of man's inherent desire to adjust himself to his surroundings and conform to the established customs of his fellow beings. They are the tools of social life.

THE CEREMONIOUS ASPECT OF LIFE

Part of, and yet apart from manners, we find a certain ceremonious element growing up in the lives of men.

From the very first, man was conceited, and we can understand how the head clansman would have demanded visible signs of homage and subjection from the men he permitted to join his clan. If they wished to hunt with him, gather in great feasting with him, and find comfort and protection in his clan, they must be subservient to him. They must salute him as their superior.

Even in a crude and primitive society, therefore, there existed ceremonious customs of courtesy and respect. Early man realized that if he did not sufficiently honour Mr. Strong Man, certain dire things would happen to him. It was very much easier, and safer, to bow to the wishes of the head clansman than to invite

his anger and disapproval. Many forms of obeisance and homage were originated to flatter the vanity of the strong men, the chiefs, the leaders of clans and tribes.

Man had always had a tendency to surround all important happenings in his life with ceremony. Dignified celebrations were introduced by early man to honour the miracle of birth. Each new arrival was announced by the boom of the tom-toms and welcomed by weird and mysterious ceremonies.

In the mating season there were always gay celebrations and impressive ceremonis—ceremonies that in time became customs, and customs that even now survive in our marriage traditions. Even death came in for its share of ceremonial—wild and gruesome rites performed about the dead body for the purpose of frightening away the evil spirits.

This ceremonious aspect of life coloured the habits of man and introduced definite customs. Gift-making, for instance, originated in the habit of paying homage to the head clansman, the gods, or the priests, in an effort to win particular favour from them. The custom of making ceremonious visits originated for the same purpose. We still count gift-making and visiting a part of our social scheme, though they have lost much of their original significance.

Ceremonial became more and more pronounced as social life became more complex. Kings surrounded themselves with elaborate pomp and ceremony, believing that this separated them even to a greater extent from the masses. But the masses invented ceremonies of their own, less magnificent but quite as impressive as those at court.

The ceremonial influence is present to-day in our marriage customs, our folk holidays, our burial customs, our masquerade balls. The very "coming-out"

party for the purpose of introducting the débutante to society is a relic of primitive times, when a girl who had reached marriageable age was released from imprisonment.

CUSTOM AND TRADITION

Man has an inherent inclination to imitate the past. He is astonished, and just the least bit resentful, at every new discovery. That explains why habits and customs have survived, and probably will go right on surviving as long as men meet in social contact. The things that we consider right and proper are simply the things that others around us are doing, and that others before them have done.

The human race has always clung to the established habits and customs of life, has always been loath to give up what was once found good. Habits once established are almost as enduring as the flint knives, the stone monuments and the clay pottery that archæologists dig from the bowels of the earth. Just as these material relics tell us of primitive man in his daily life, the survivals in our modern social scheme tell us of customs that originated ages ago.

The survival of the fittest applies not only to the savage races that prowled the earth in prehistoric times. It applies also to the customs and conventions of life that have survived through many generations and have come down to us practically unchanged. In the dawn of life it was the strongest and most powerful savage that survived. In our scheme, only the most useful and practical customs have survived the vicissitudes of time.

The customs of early life grew out of man's habits in contact with his fellows. Whatever was found useful in promoting smooth and peaceful intercourse,

whatever was found helpful and pleasant in the routine of living, became first a habit of the people and gradually a custom of the clan or tribe.

The discovery of voice and the beginning of speech played an important part in the survival of custom. Once a custom became definitely established, it lived on in the traditions of the clan from generation to generation. Instead of being permitted to grow up wild and free, children were told not to do certain things, not to eat certain things. The customs of the father were handed down to the son. Myth-makers and priests memorized the traditions of the clan and taught them to the children at initiation ceremonies.

In quick transition, habit passed into custom, and custom into law. What was once the proper and desirable thing to do, judged by the standards of primitive society, became the necessary and obligatory thing to do because it had become the established custom of the clan or tribe. Thus custom in early life became law. It was a chain that the savage broke at the risk of banishment or death. Although the constantly changing conditions of life brought new habits and customs into being, the old familiar customs lived on in some form or colour of identity.

Even to-day custom survives, though it is by no means the tyrant it once was. There are two distinct reasons for this prevalence of custom in modern life. The first is a desire to assert social equality with others. Instinctively we resent the person who seems to have something that we lack, who seems by manner or by manners to indicate superiority. The second is an instinctive desire to "play the game," to be like everyone else, to do what everyone else is doing. Slumbering in the soul of man is the horror of being ostracized, of being left out.

That is why we find fragments of thought and relics of old habits still colouring the thought and action of modern life. That is why we retain in our social scheme certain illusions that we do not like to have disturbed. That is why, though we live in a society that civilization has made, we still observe customs and habits of life that can be traced back to primitive times.

As Emerson says:

> Man is physically as well as metaphysically a thing of shreds and patches, borrowed unequally from good and bad ancestors.

ETIQUETTE THROUGH THE AGES

In primitive society, etiquette concerned itself simply with a first crude regard for the rights and the feelings of others. To-day etiquette concerns itself with daily human intercourse in a carefully organized society—a complex and highly polished etiquette which is taken as a test of man's breeding.

Etiquette has always patterned itself from the conditions of life and from the routine of living. Where life is lived simply from day to day, with little ceremony and no pomp—as in a tiny village, for instance, or on a distant farm—the etiquette we find there is also quite simple and unceremonious. But where life is lived in the luxury of great cities, where nobility idles in gay gardens and royalty vies with itself in the magnificence of its courts, where wealth and fashion have made their influence felt, there we find an etiquette that is elaborate and complex, an etiquette that has lost much of its beauty in artifice.

We are most interested, of course, in the etiquette that concerns us to-day. It was not until the beginning of civilization that a fairly stable social condition

of things was reached, and since then many forces have been at work making etiquette the valuable and useful tool it is to-day. Since a study of the past always helps us better to understand the present, and sometimes casts a shadow of prophecy as to what the future shall be like, let us glance at these various forces that have been forming and shaping our etiquette.

THE FEUDAL SYSTEM

Conditions in Europe during the 8th Century ushered in an entirely new system to the social scheme. It was a time of shattered and insecure civilization, of lawlessness, of confusion, of strange reversals to barbarism.

> "No solitary man was safe. So men were forced to link themselves with others, preferably people stronger than themselves. The lonely man chose the most powerful and active person in his district and became *his* man. The freeman or the weak lordling of a petty territory linked himself to some more powerful lord. The protection of that lord (or the danger of his hostility) became more considerable with every such accession. So very rapidly there went on a process of political crystallization in the confused and lawless sea into which the Western Empire had liquefied. These natural associations and alliances of protector and subordinates grew very rapidly into a system, *the feudal system*, traces of which are still to be found in the social structure of every European community west of Russia."[1]

The feudal system wrought havoc with the fabric of

[1] H. G. Wells in "The Outline of History."

social life. It accentuated caste differences. It made of one man a vassal, of another a lord. It robbed one man of his rights, gave to another rights he never should have had. It created many different ranks and levels, gave rise to countless new habits and customs.

Around the feudal aristocracy there developed an entirely new kind of ceremonial. In every lordship, the vassals were obliged in some way to do homage to the powerful man upon whose land they lived and worked.

> "The man became the *vassal* of his lord," says Professor G. B. Adams; "he knelt before him, and, with his hands between his lord's hands, promised him fealty and service."

THE CRUSADES

The feudal system tended to separate and divide society. At the beginning of the 11th Century we witness the dawn of an inspiring new idea, an element that tends to draw weak and powerful together, a link that tends to bind men together again in common interest and common understanding. We refer to those tremendous and spectacular movements of armed men—the Crusades.

With a fervour and enthusiasm unparalleled in history, the people were coming from France, Normandy, England, Southern Italy, and Sicily, "to rescue the holy sepulchre from the profane touch of the infidel." The history of the Crusades has its romance and beauty, but it has also its dark pages that tell of massacre and brutality.

However, the Crusaders brought back with them rich fabrics and exquisite tapestries. They brought into France and England strange new tastes and customs. Unquestionably, the Crusades and the Crusaders

helped to fashion the etiquette that was to come down to us and be accepted as our own.

It is evident that the Crusaders, returning from far-away places, influenced by strange people with strange customs, would have set the pace for a new social era upon their return. A study of etiquette reveals many customs and fashions that originated during that period.

THE FRENCH SYSTEM OF CHIVALRY

France has probably had a greater influence upon our etiquette than any other country. It was in France, during the 11th Century, that the great mediæval social system known as "chivalry" was founded. This system revolutionized the manners, morals, tastes, amusements, and ethics of France. It gradually permeated the social fabric of England and made its influence felt throughout Europe.

The system of knight errantry, of chivalry, was originated by some nobles of the 11th Century who had the good grace to be ashamed of their lives of brigandage. According to their plan, at the age of seven every boy of noble birth was apprenticed to some great lord as page, and trained to knighthood. He was taught honour, chivalry, truth, refinement. He was taught to seek danger for the purpose of displaying his chivalry. The very highest ideals were bred in him.

Courtliness and chivalry began in England at about the time of Richard Cœur de Lion (1189–99). England borrowed its etiquette from France, and there were gay tournaments, rich banquets, elaborate court functions. Spain was not far behind, and in Italy we find the same tendency.

With the decay of feudalism we discover a move-

ment that reminds us of the earlier French system of chivalry, but which applies this time to the girls rather than to the boys. It became customary to send young girls from the castles or wealthy burghers' homes, to the castles of high nobles. The purpose of this custom was to enable them to acquire poise and polish, to make them familiar with the etiquette of aristocracy.

THE MEDIÆVAL ETIQUETTE

Stretching between the 12th and 15th Centuries is that period familiarly known as the Middle Ages. It is the period of mediævalism—a period with its own peculiar ideals, practices, and expressions.

Spain, during this period, achieved an extreme and complex etiquette. Men and women, we are informed, ceased to be human beings with wills, and became "machines of reverence." Even the beggar asked each morning of his companion beggar, "Señor, has your Courtesy taken his chocolate?"

It is to the Spain of this period that we owe the extravagant and elaborate forms of courtesy that honeycomb fashionable society. The court etiquette of this country was complex to the extreme, and precedence in public affairs was a matter of life and death. To enter a room in advance of someone higher in rank was the sin unpardonable.

France of the same period is a land of chivalry, elegance, politeness, fine manners. The ideals and courtesies that began in the time of Henry I remained until the decline of mediævalism and chivalry toward the close of the 14th Century.

England of this era is a country of caste and pronounced caste restrictions. Court functions are elaborate but dull and formal, with none of the brilliance of the French court.

Frank A. Parsons tells us:

"By 1400 A. D. the hour of mediæval life had struck. Its shadow lingered for near a century in the west, but the expression was abnormal, for it was insincere. The spirit was dead and the body, robbed of its soul, refused to function and began slowly to crumble away."

FROM THE REFORMATION ONWARD

At the dawn of the 15th Century there was emerging in Italy an influence that was to make itself felt throughout Europe. It was a successor to the chivalry that had disappeared—"a rebirth of classic ideals and practices." We refer to the Renaissance which was born and nurtured in Italy but which quickly found its way into France and England. Social, political, and religious life instantly responded to this new influence.

And it was also during the 15th Century that the middle class came into power. The death knell of feudalism had sounded, and chivalry had fallen into decadence. Towns and nations were being born. It was a period of great social and political upheaval, known in history as the Reformation.

The Reformation is of particular interest to us because it is from this period that we can definitely date what is now accepted as "modern etiquette." It has been since the Reformation that the moneyed type has dominated the world.

At the beginning of the period known as the Reformation, feudalism had not yet been completely conquered, and there were mighty forces throughout the social life of Europe struggling for mastery. The nobility, joining the Crusaders, had left their estates in the hands of merchant princes who had accepted the

property as security for money expended in preparing the crusading outfits. These merchants, as a consequence, became the ruling class during the early period of the Reformation.

There was a great impetus to commerce and manufacturing. Various Mediterranean cities became the Western termini of the long voyage from the East—points of distribution for the manufactured goods to local trade centres. Venice and Genoa were probably the two most important trading centres of this period.

Several important inventions played a large part in the industrial and political transformations that were taking place at this time. The compass increased the possibility for navigation. The astrolabe and the first crude firearms made their appearance. At this period came also the revolutionary invention of printing with movable types, and the manufacture of paper for the first time on a commercial scale.

It is clear that these inventions were radically changing social conditions. Great cities were beginning to flourish. Trade was being extended, and the people were beginning to learn about other countries and other peoples. The effect upon etiquette—upon the habits and customs of life—can scarcely be estimated.

From this period onward we find in Europe a fairly stable condition of etiquette. There are wars and revolutions that plunge nations temporarily into barbarism; there are magnificent courts like those of Louis XIV of France and Charles I of England that influence, to a certain degree, the manners and customs of the people. But on the whole it is the moneyed class that dominates, adding frills and fashions to the etiquette that has come down to them through the generations and that it has accepted as its own.

MEANING OF THE WORD "ETIQUETTE"

There are many conflicting opinions as to the correct origin of the world "etiquette." What does it mean? Where does it come from? What is its relation to modern life?

Some authorities believe that the world "etiquette" is derived from the Greek *stichos* which means order, rank. Others claim for it a French origin.

It is possible that the word is a corruption of the phrase *est hic questio inter N. et N.* This was a formula placed by procurers on their law papers, similar in meaning to our legal formula N. *versus* N. The primary French meaning of the word "etiquette" in the sense of "ticket" originated probably with this formula.

Etiquettes, or tickets, became popular in France and were fastened upon the outside of parcels and documents to indicate their contents. And later, we find *etiquettes* distributed among the people who are to be presented at court. The purpose is obvious. These *etiquettes*, being printed rules on what to do and what not to do, were intended to keep people from making blunders before the royal personages.[1]

THE ETIQUETTE BOOK

The book on etiquette is no new idea. The Romans had their *civilitas*, the French their *civilités*. An Indian Brahmin who lived many centuries ago wrote on the habits of life; and Confucius, sage of China, taught his people that, "All virtues have their source in etiquette."

[1] From the author's book, "The Customs of Mankind."

In all ages there have been groups or individuals who have created new ways to do old things, who have created new customs and fashions. If these new customs are accepted and become part of the social scheme, it becomes necessary to acquaint everyone with them. Hence the need for the etiquette book—a device for smoothing the machinery of social life, a manual for the masses, a plan which makes it possible for everyone to know precisely what is proper and correct, according to the accepted standards.

That, primarily, is the purpose of the ordinary etiquette book. But, as we shall presently see, the new book of etiquette regards rules and regulations as of but secondary importance; it serves its true purpose in dressing the personality as clothes dress the body.

No better example of the need for books on etiquette, in various ages, can be given than that which concerns our eating habits. For one long age, man ate alone and cautiously in some corner where no one would see him and jump for his food. Then came a long age during which man ate in common with his fellows, tearing huge chunks from a bear or ox that roasted in the clan fire. It was not until about 300 years ago that man began to use knives and forks generally, though still with resentment and with frequent reversal to the more familiar method of fingers and teeth.

When, in the 17th Century, the knife and fork were accepted, the people found that they did not know how to use the implements. In which hand should the fork be held, in which hand the knife? How was it done at the tables of the wealthy? What was proper? Man accepted table manners, but having them, he wondered what to do with them, how to use them. Here we see the fundamental reason for the book on etiquette.

One of the most interesting etiquette books we have

had the pleasure of reading was written by a prodigy in the 17th Century. Francis Hawkins was born in England in 1628. Before his eighth birthday he had written a book called "Youth's Behaviour" which won instant approval and which, by 1672, had had eleven editions! From time to time more material was added to this famous old book, on other subjects and by other hands. But the foundation of "Youth's Behaviour" was unquestionably the work of the eight-year-old boy. Some of his rules are:

"Eat not in the streets, principally in the town, beest thou alone nor in company.

"Be not tedious in speech, principally when the thing is of small importance."

This rule gives us rather an amusing picture of the company table manners of the time:

"One ought sometimes to look off the meat, yet without wishly looking on the meat that is before others!"

During the 16th, 17th, and 18th centuries in France there were many books which gave the rules of conduct. Such books were known as the *civilités*. Two of these books, one dated 1695 and the other 1782, are in the hands of an English art collector. They give us an excellent idea of how Paris dined in the 17th and 18th centuries.

The hostess, for instance, is reminded that "viands are served with the fork and not with the hand." Guests are reminded that they "must not lick their fingers or wipe them on the bread." It is naïvely suggested that "if the plate before you is not quite clean, do not scrape it with your fingers but ask for another!"

It was Bronson Alcott, we believe, who declared that society should be more law-abiding if we had no lawyers, that the race would be healthier if we had no doctors. We are told that Emerson playfully added we should all be happier if we had no amusements. Perhaps we would all have better manners if there were no books on etiquette.

But Emerson says also that:

> "There is always a best way of doing everything . . . . Manners are the happy way of doing things; each, once a stroke of genius or of love, now repeated and hardened into usage. They form at last a rich varnish with which the routine of life is washed and its details adorned. If they are superficial, so are the dew drops that give such a depth to the morning meadows."

It is because we agree with Emerson that we approve of the book of etiquette!

CHAPTER III

THE NEW ETIQUETTE

THE BACKGROUND OF AMERICAN MANNERS

The Hundred Years' War had just ceased when Columbus discovered America. All Europe was in a state of social upheaval. Feudalism was disappearing and cities were beginning to flourish.

During the two centuries that followed, Europe knew no peace. The countries were engaged, almost constantly, in armed conflict over religious and political difficulties. It was a time when new nations and new religions were being born.

It is not strange that great masses of people began to move westward, toward the setting sun—toward the New World. They were tired of war and of turmoil. They were weary with oppression. "It was not because America drew them on," says one writer on the subject, "but because Europe drove them out, that the colonists came to America."

And America had little to offer these brave first-comers—a chance to live in freedom, but freedom in a land fringed with forests and peopled with a strange red race. Freedom in a bleak wilderness across the sea, in a land cut off from their own land, under conditions that caused many a stout heart to falter, many a brave spirit to surrender in death.

Yet these splendid men and women remained, and

more came, and still more—a nucleus around which a new nation was to grow. These early settlers forgot all caste, all social traditions, as they struggled side by side against the forces of nature. There was no time to think of social values, no time to devote to the niceties of life.

The early American settlers lived in a state of society but little removed from savagery. Their homes were made rudely of logs. They faced the same sort of conflicts as our savage ancestors did long ages ago. They lived simply, as men and women fighting for existence always do.

And living here in virgin forests, cut off from the routine of living they once had known, banded together for safety and protection, these people came to understand the cloak of hypocrisy that civilization sometimes dons. They discovered that the narrow social standards of the Old World would not fit into the bigness of their new life. They learned to appreciate one another for what they truly were. They realized that a million social trifles could not equal one "gesture of humanity."

Something big and beautiful entered the lives of these early men and women. It has lived on, reflected in the manners and customs of American life.

OUR PIONEER HERITAGE

There have been many forces at work in America, creating the social fabric which now exists. But there is nothing in American history more inspiring, nothing that has had a greater influence upon our social evolution, than the march of the army of pioneers across the continent.

In his "Social Forces in American History," A. S. Simons says:

"The frontier has been the great amalgamating force in American life. It took the European and in a single lifetime sent him through the racial evolution of a hundred generations. When he had finished, the few peculiar customs he had brought from a single country were gone, and he was that peculiarly twentieth-century product—the 'typical American.'"

The "typical American" is honest and sincere, with a sense of the true values in people and a friendly, courteous attitude toward everyone. That is the heritage handed down to him by the early settlers who braved the ocean to make their homes here.

The "typical American" possesses fragments of manners and conventions that are not American at all, but are borrowed from England, France, Spain. These Old World conventions have not disappeared, as is intimated in the quotation above, but have permeated our own social fabric and have become associated with American conventions. We cannot wholly escape this Old World influence; no more than we can escape the influence of our savage ancestry.

The "typical American" is, above all, courageous and unafraid, daring to do the thing he knows to be right, scorning all sham and artifice, recognizing no social forms that are not based upon instincts of genuine human kindliness. That is the pioneer heritage, richest heritage of all.

The days of pioneering are not so far removed from our time as to have lost their thrill of romance and adventure. The power and glory of pioneering, the bigness and the beauty of it, can never be lost upon the true American spirit. Stalwart men cutting through the wilderness, pushing out the frontier of the nation.

Splendid women enduring untold hardships, making homes for the men who were making a nation.

There was no opportunity to develop the subtleties of social life, no need for the polish that civilization demands. Here man met man in freedom. Here class restrictions vanished in the vast stretch of prairie and wilderness. Here people were—people. Life was lived simply, even crudely, but there dwelt in the hearts and minds of these pioneers a philosophy rich in the traditions of America's first settlers—tolerance, justice, kindliness, sympathy.

And that is our pioneer heritage. That is our generous American philosophy.

THE POST-WAR REACTION

Social life in America has developed with accelerated speed. The trappers, hunters, and explorers quickly emerged as a race of frontiersmen and Indian fighters. The pioneers moving across the continent planted the seeds of cities, and the cities quickly grew and flourished as the flood of immigration swept to these shores. Sleepy little villages clustered everywhere around them, each with its own set of social trifles brought over from the Old World.

But the social code established by the first settlers, and emphasized by the pioneers, became the standard of national life. Social trifles remained, conventions borrowed from the mother country became part of the community's social scheme. But the inspiring American philosophy found its way into the tiniest village, to the most remote farm—colouring the whole fabric of American life with the ideal of tolerance, kindliness, and a wholesome hospitality toward everyone.

The railroad, the telephone, and the telegraph were tremendous amalgamating forces in this country.

The small towns learned the ways of the city. Many of the old customs disappeared. The automobile was also of great influence, making it possible for the man or woman from a small town to visit the city frequently and mingle in social intercourse with city people. This took some of the provincialism from small-town life.

The World War has had an influence upon American life that is, as yet, scarcely perceptible. At the call to arms, the boy from a tiny village in the Middle West came to march beside the boy who had lived all his life in a bustling city. The bootblack and the banker's son became buddies; and they carried with them to the front the bold ethics of the frontier. Race, pursuits, class distinctions—all vanished, crushed out beneath the tramp-tramp of marching feet.

Like the pioneers, they forgot social trifles but remembered the "gestures of humanity." A boy whose family had lived in Boston for generations entrusted a last message for his mother to a boy whose parents had been immigrants. A big fellow from a farm out West, who confessed that he had never heard of a finger-bowl, gave up his life while carrying water to a wounded comrade.

Naturally, there has been a tremendous reaction. Something of the Armistice Day fervour lives on. Many of the narrow social standards of the Old World have been torn down, and the beautiful philosophy of the New World has been enriched.

The change in the social code is discussed in a most interesting manner in "The Log Cabin Lady" (an anonymous autobiography). The writer relates her experiences at a splendid old estate in England, a proud old home from which three sons had marched into the war. Only one had returned—the youngest.

On the occasion of this visit, the son came in at

tea-time from a cross-country tramp, bringing with him a young woman whom he introduced as one of his pals in the war.

"That was enough. Lady R. greeted her as one of the royal blood. The girl was the daughter of a Manchester plumber. She had done her bit, and it had been a hard bit, in the war, and now she was stenographer in a nearby village."

There follows a vivid description of the girl's great service to her country.

"The young captain told the story himself and his family enjoyed it, evidently admiring the Manchester lassie, who sat there red as a poppy.

"They did not bend to the plumber's daughter, nor seem to try to lift her to the altars of their ancient hall.

"Every one met on new ground, a ground where human beings had faced death together. It was a sign of a new fellowship, deep and fine. There was no consciousness of ancient class. There was only to-day and to-morrow."

And the writer calls this the *American* spirit—"valuing a human being for personal worth." We had it here in America long before the war taught it to Europe. We have it to-day more than ever before.

PASSING OF THE AGE OF TRADITION

We are as yet too tradition-bound to realize fully what has taken place in the last decade. As Hugh Black says, "We stand at the doorways of tradition, blind to the open door of our own new day."

Through the struggles of colonization, through wars

and industrial crises, through the hardships of pioneering and the rise of city luxury, America has gradually evolved its own distinctive etiquette. It is an etiquette that recognizes the value of common sense, and that refuses to recognize the stilted formalities of another age.

The ordinary book of etiquette still concerns itself with rules and regulations originated by ponderous gentlemen who lived in the Middle Ages or in the time of the Renaissance. But no power can crush the new simplicity and informality that have grown up in American society. Slowly at first, but with ever-increasing speed, this sane and sensible philosophy of manners has taken hold of the mass mind, and has loosed us permanently from the traditional etiquette that belongs to another age than our own. This idea is acquiring new importance in those cultural European centres where the instinctive American gesture of friendliness was once regarded as crude and unpolished.

The outlook is profoundly interesting. There seems to be no parallel for it in history. We seem to be standing on the threshold of a new era, social and intellectual.

But it is neither advisable nor to be desired that we cut loose hastily from long-established customs or traditions. Our inherited civilization and culture are something we cannot very well forget. Tradition holds an important place all its own and should not be underrated. Great masses of people and whole Churches rest upon it.

What we are doing here in America is tempering tradition with common sense. We are cutting loose from fads and fashions established by pompous dandies of the 17th and 18th centuries. But we are not forgetting the refinements of living that grew out of the

Renaissance. Our etiquette is sane and wholesome, creating a sense of ease and comfort in social intercourse rather than a feeling of stiff formality and restraint.

THE NEWER TREND

And so, the age of tradition is passing. We are living in a time of high pressure civilization, and the dull, formal etiquette of other days is quickly giving way to a sensible and practical simplicity.

A quarter of a century ago any Southern gentleman would have told you that the carving of a chicken or a duck was an art, and an art that every gentleman must possess. To-day, in ninety-nine families out of a hundred, the carving is done in the kitchen, because that plan has been found more convenient. And the art of carving is no longer regarded as one of the essentials of a gentleman.

Fifty years ago a young woman was considered well bred when she knew how to enter a drawing room correctly. To-day, instead of carrying books on her head in practice to gain poise and haughty bearing, she opens the books to find out what is inside. And instead of sitting near a chaperon until someone invites her to dance, she uses the information obtained from the books to ensnare the handsome young college professor and engage him in a discussion of Einstein's theory!

Standards have changed, just as the machinery of living has changed. The typewriter was once frowned upon, and etiquette writers forbade its use in social correspondence. But modern etiquette accepts and welcomes so splendid a time-saver. There was a time when no one would have dreamed of inviting a friend to tea or dinner over the telephone, but now it is being

done quite as a matter of course—except on occasions of formality.

The new etiquette introduces a fine simplicity that cannot fail to appeal to the person who has tired of the stiff, stilted, heavily formal etiquette of the last century. But by its very simplicity and informality, this etiquette forbids the disregard of those rules and conventions, determined by good sense and experience, that are observed wherever well-bred people mingle. Unless you are acquainted with the customs that are now good form, you will find yourself exposed to many little discomforts and embarrassments.

CONFORMING TO CUSTOM

"Men are not willing that the rules they have established should be slighted; accordingly, they judge only by appearances."

Des Landes wrote that in 1724. It was true then, and it is true to-day. We are living in a world where we cannot be indifferent to the customs and conventions that have been accepted, unless we are willing to be unpopular, social outcasts. People judge us—like or dislike us—by appearances, according to the things we do and say.

John Galsworthy has one of his characters say: "For people brought up as we are, to have different manners is worse than to have different souls. . . . It's the little things."

It *is* the little things! An introduction graciously acknowledged. The right word at the right time. Courtesy on the crowded street car. The hundreds of little things we are called upon to do and say daily in association with our fellows. Only little things—but they make life finer, they win us friendships, they bring us pleasure and happiness.

Manners, however, are of secondary importance, and it is your *manner* that counts most. Manner is the spirit; manners are an expression of the spirit.

But how can your manner be right, if you are not sure of your manners? How can you be poised, calm, at ease, if you do not know what to do, what to say? How can you radiate cheer and good fellowship when you are tortured by doubt, embarrassed by mistakes? Whatever your personality may be, it can be improved and made more attractive by the added touch of complete self-possession.

Learn to conform to the established customs. Find out what is correct, and make it a practice to do that correct thing always, in private as in public; so it becomes natural and instinctive for you to do it—as simple as saying "good morning." That will give you poise and confidence. It will make you sure of yourself. You will be able to forget about the details of conduct and devote yourself to your manner—to the enfoldment and enrichment of your personality.

THE VALUE OF GOOD MANNERS

In social life—and in business life too, though less pronouncedly—we seek the people with whom we can be at ease, the people whose manners do not offend us and in whose company we feel entirely comfortable. There is nothing that costs less and at the same time is of more value to you than good manners.

"Good manners" may mean many things. It may mean using a knife and fork properly. It may mean acknowledging an introduction in a pleasing, gracious way. It may mean removing one's hat in the presence of ladies.

At a meeting of army officers during the Civil War, one of them began to relate a questionable story, re-

marking, as if to excuse his lack of good taste, that there were "no ladies present." General Grant, who was acting as chairman of the meeting, remarked, "No, but there are gentlemen"—and he refused to allow the officer to continue the story. That was good manners. It won for General Grant the respect of every man present.

Henry Ward Beecher, on a very cold day, stopped to buy a newspaper from a ragged youngster who stood shivering on a corner. "Poor little fellow," he said, "aren't you cold standing here?" The boy looked up with a smile and said, "I was, sir—before you passed." That was good manners of another sort. It brought warmth and happiness to the little fellow who had probably not heard a kind word all day.

Be truly interested in people. Look for the joy and the sunshine of life, rather than the gloom and the shadows. Be cheerful, kind, and courteous. Do nothing that will hurt any one's feelings, say nothing that will cause any one pain. Try to scatter a little happiness wherever you go. Above all, be courteous and considerate no matter what the circumstances.

You will be surprised at the dividends your good manners will pay. You yourself will be infinitely happier. You will make friends wherever you go. You will be conscious of a new sense of power and assurance in your contact with people.

THE BEAUTY OF SIMPLICITY

All the great things of life are inexpensive. We can pay for pleasures and luxuries, but we cannot buy love. We can buy palatial homes and extravagant furnishings, but we cannot give gold for peace or for happiness.

A woman whose life had been embittered by much

hardship and disappointment, was strolling, one day, through a mountain farmyard. She did not know where she was going, and she did not care. She just wanted to forget, if but for a moment, the bitterness of her life.

She stopped near a well and gazed angrily around her, wondering how there could be so much peace and quiet in a world that held nothing but turmoil and heartache for her. Suddenly she glanced toward the ground. A tiny girl was watching her intently—a little girl who had lived all her seven years in the untutored expanse of the mountains. The woman was annoyed, and she did not hesitate to show it.

"What are you looking at—what do you want?" she demanded irritably.

Instead of returning the frown, the child smiled and stepped a little closer. "I was just thinking how pretty your face would be if it smiled instead of frowned," she answered.

The woman's face relaxed. The bitter look in the eyes vanished and was replaced by a bright, new light. The scowl became a grateful smile, and with an impulsive sob of pure joy, she knelt down and drew to her the little girl who had been the first in a long time to speak gently to her, the first in a long time to return her frowns with sincere smiles of friendliness. And when she finally left the child and returned to the exacting conventionalities of the town, she was a nobler, better, and finer woman.

It was beautiful, the simplicity of that child. It triumphed over the bitterness of a woman who had known years of education and worldliness. It brought happiness into a heart that had tasted of all life's pleasures—and found them empty.

All too often, in our search for happiness, we miss

the happiness that is close at hand. Do not reach for the stars, but find beauty in the simple things that are everywhere around you. Remember, with Malcolm McLeod, that:

"It is common things that quench thirst, not rare things; ordinaries, not luxuries; not palatial houses, but a home; not royal wine, but cold water. Good health, kind friends, encouraging words, loving deeds, duty done, heartaches healed, a grasp, a clasp, a kiss, a smile, a song, a welcome—these are the beams that bring summer into the soul and make us lighthearted and free and glad.

"Live simply then. Enjoy the present moment. Do the duty next to you. Speak the kind word waiting to be spoken. Do the kind deed tarrying to be done. Never will you pass this way more. Never will you be privileged to see this particular spot again. The next time you come by, it will be different. Something will be added; something will be wanting; something will be changed. Keep your heart free from hate, your mind from worry. Live simply; expect little; give much; sing often; pray always. Fill your life with love. Scatter sunshine. Forget self. Think of others. Do as you would be done by . . . these are the tried links in contentment's golden chain."[1]

THE HABIT OF COURTESY

In the American ideal of etiquette, courtesy ranks high. The new simplicity and informality that characterize American life permit of no rudeness, no discourtesy in our contact with one another.

[1] "The Culture of Simplicity."

We have seen (Chapter I) how restraint of the impulses and regard for the rights of others formed the foundation of social law. In the smoothly organized society of to-day, as in the clan of long ago, a regard for others is what makes life pleasant and agreeable.

Della Casa, the Archbishop of Benevento, who wrote on manners and on etiquette in the 16th Century, taught and believed that the real foundation of good manners was to be found in the honest desire to please. Courtesy is a fine expression of this desire to please. That is why, if you are courteous, you win instant courtesy in response.

As the very word indicates, courtesy is a flowering of the courtly ideals of the Middle Ages. At first the word was used in connection with the court. Later came the word "gallantry," in connection with the gallants, the men of the world. And later still came civility, a word intended to include everyone and not merely the members of a group or class.

But the word "courtesy" has remained, perhaps, because of the romance and traditions associated with it. Courtesy means a kindly, considerate attitude toward everyone. It is an expression of good fellowship, a symbol of fine breeding. It springs naturally from the kindly heart. It is the manner of the man or woman gently bred.

You will find it worth while to cultivate the habit of courtesy. School yourself to be courteous and kindly at all times, even under the most difficult conditions. *Think* courtesy no matter where you are or with whom you happen to be, and make every effort to avoid the little discourtesies into which it is so easy to slip. Be as kindly to the little newsboy as you are to the person you most admire. Be as polite to the irate train conductor as you are to your guests at tea.

Before long you will realize that you have developed an unconscious courtesy. You will be kind because kindness dwells in your heart. You will be courteous because courtesy has become your natural manner.

And courtesy is contagious! A conductor with an honest desire to please can make a whole coach of passengers "feel good." A courteous man or woman at a party can make everyone feel comfortable and at ease. Courtesy radiates good cheer, and good cheer is catching. People cannot be rude or unkind to you if you have the habit of courtesy.

CULTIVATE A TRUE SENSE OF VALUES

It is of paramount importance, for the sake of your own social happiness, that you cultivate a sense of the true values in people. That is one of your first duties to yourself, if you want to live the sane and wholesome philosophy of manners that America has produced.

Writing of the fires of the World War, and the terrific fusion that they have caused, Dr. Frank Crane says:

> "It is not too much to hope that there shall appear those convictions that shall insure the beginnings of a better order.
>
> "We shall realize the worth of a man. We cannot cease hero worship, for it is instinctive in us. We must have our pedestals. But in the future we shall not erect upon them the statues of kings and princelings whose conspicuity is due to the accidents of birth, nor of shrewd millionaires who have outwitted their fellows in the struggle for possessions, nor of military adventurers who have seized the opportunity of a people's misery to ex-

alt themselves: but our admiration shall be rather for those who have followed the example of Abou Ben Adhem and have had their names written among those who best love their fellow men."

Do not estimate people for what they possess, but for what they are. The glorification of money and the display of wealth are essentially vulgar. The truly well-bred man or woman has simple tastes and fine discrimination, judging people not by their bank accounts or their ancestors, but by their own worth.

Never treat any one with contempt. Remember that Turner, the painter, was the son of a barber, and the great Cardinal Wolsey, the son of a butcher. Bunyan was a humble tinker: Ben Jonson, a bricklayer: Copernicus, a baker. Lincoln was a "common man" without education or polish. Genius rarely rises from the ranks of the millionaire. Will you value the people you meet for the dollars they possess, or for their honest value as men and women? There is at least one fine and admirable quality in every person. Find it.

A sense of values will teach you to have a good-humoured tolerance of others. It will teach you to be in sympathy with whatever society you are mingling, to look for beauty everywhere. And you will find it, for whoever looks for beauty finds it—even in ugliness.

ON BEING "DIFFERENT"

Any one can adopt peculiarities of manner or dress in the mistaken belief that this expresses personality. But it takes courage and sincerity to be yourself.

It is far easier to develop one or two peculiar mannerisms than to bring your personality to a flowering of its own richness and beauty. But do not be under

the mistaken impression that by being "different" you are expressing your *self*. You are not. To express self requires no effort: the personality needs no advertising. It is eloquent, but with a gentle eloquence that is entirely unobtrusive.

Of course, if you are "different" you will attract attention to yourself. But you will agree that to attract attention is not desirable. It borders too close upon vulgarity.

Many people actually glory in being regarded as eccentric, believing that this separates them from "the crowd." But eccentric means *away from the centre*. What these people are doing, really, is separating themselves from the centre, the heart, of humanity. The world will glance over its shoulder at them, may even be interested or fascinated for a moment, but will not throw wide its arms in welcome.

If you want to be well liked, be yourself. Forget the peculiarities of manner or dress that make you "different" from the very people with whom you must mingle to find real happiness.

We are all of us very much alike in the fundamentals of life, and we distrust instinctively those persons who are, or who pretend to be, different from us. We will lionize such persons for a season, talk about them and write about them in our newspapers—but we will not love them as we love our simple, kindly, lovable next-door neighbour who is always sane and sensible!

THE FETISH OF PUBLIC OPINION

There is, again, the other extreme—the fear of being one's self, the fear of doing or saying what one knows to be right. Too many of us are governed by public opinion, concerning ourselves more with what people think of us than with an expression of our own true selves.

Be reasonable in conforming to custom, but do not let your personality be lost in a desire to please everyone. Be able to say "Yes" when you want to say "Yes," "No" when you want to say "No." But do not be childishly fond of your own opinions, and be careful to avoid hurting any one's feelings. The social ideal is self-respect plus a respect for others.

There is a charm in candour. There is charm in the straightforward and truthful character without guile. The well-bred man is honest, without fear of public opinion. But he does not make himself a brute over it. If the thing he has to say is in some way painful or disagreeable to those who are present, he asks himself: "Is there any real necessity for saying it?" His manner is never aggressive. He is truthful, but not blunt; he is sincere, but not rude. He makes allowances for the differences of character and temperament in people. He is never actuated by dislike, but always by fairness.

WEARING THE MASK OF PRETENSE

We all like to pretend, now and then. The court jester plays that he is king. The little girl with her dolls pretends that she is mother, and the boy with his bow and arrow is a brave Indian fighter. Grown men and women sometimes play at makebelieve.

That is all very fine. It would be a dull world indeed if we did not stroll occasionally on the magic carpet of fancy.

But pretense for the purpose of impressing others is distinctly vulgar. No well-bred person pretends that he has more wealth or more education than he really has. No well-bred man or woman affects friendship with prominent people with whom he or she has had but passing acquaintance. It is usually those

who are not well bred who feel the need for pretense, using it as a tool to gain them social recognition.

In this respect, however, it defeats its own purpose—for pretense cannot long deceive. The mask is bound to slip down, in unexpected moments, and no amount of cleverness can conceal the mockery of sham. Too many of us wear these masks of pretense, little realizing that the true life mask underneath is far more beautiful, far more interesting, infinitely more worthy.

Let us, then, be truly and sincerely ourselves, fearing nothing except injuring others, affecting nothing except a whole-souled interest in our fellow beings, living the simple, generous philosophy that is America's heritage.

CHAPTER IV

THE SOCIAL ENVIRONMENT

"DO AS THE ROMANS DO"

It is related, in early Church history, that Milan and Rome differed in the matter of keeping the Sabbath. At Milan the old custom prevailed of making the day a festival. In Rome the Sabbath was kept as a fast day.

Saint Austin had occasion to visit both Rome and Milan frequently. The problem of observing the Sabbath did not bother him very much, but it annoyed and perplexed his mother, Monica. She insisted that he go to Saint Ambrose for advice.

The old legend is that Saint Ambrose said to Saint Austin:

> "When I am at Rome I fast as the Romans do; when I am at Milan I do not fast. So likewise you, whatever church you come to, observe the custom of the place if you would neither give offence to others nor take offence from them."

We are, all of us, sometimes in "Milan," sometimes in "Rome." The advice given to Saint Austin is as good to-day as it was then. "*When in Rome, do as the Romans do!*" Which means:

The unexpected guest constitutes a real problem to the hostess who has no maid and only the simplest kind of guest room. A guest should be shown at once to her room, upon arrival, and given the opportunity to rest and become refreshed after the journey.

ADAPT YOURSELF TO YOUR ENVIRONMENT

The final test of good manners is the ability to mingle comfortably among all people and in all environments, the ability to feel equally at home at a simple country fête and a formal city function. The well bred are able to adapt themselves instantly to any environment. They are never self-conscious or ill at ease in an environment to which they are not accustomed. They never assume a haughty or superior air when they find themselves in an environment which is not as fashionable as their own.

"The city breeds one kind of speech and manners; the back country a different style; the sea another; the army a fourth," says Emerson. Throughout the United States, each little town and village has its own set of social conventions, sacred to the traditions of the locality. But beneath these conventions is the fundamental American manner which is everywhere essentially the same. When once you cultivate the proper manner, you will find it easy to adapt yourself to every environment.

It is one of your first duties to adapt yourself to your environment. If you are living in a busy, cosmopolitan city you must conform to the habits and customs observed in that city. If you are living in a tiny village that nestles at the foot of a mountain, you must conform to the established customs of that village. To be socially popular, you must "do as the Romans do."

But if you leave your little village and come on a visit to the city, you must forget the conventions to which you have been accustomed and make every effort to adapt yourself to this newer and bigger environment. Or, if you are a city man on a visit to some little town, you must slip easily and comfortably into the customs

of the town, obtruding none of your city habits upon the simple, wholesome mode of life that prevails in the town.

THE INFLUENCE OF ENVIRONMENT

There are some people who are never quite so happy as when they are roaming in wide open spaces, breathing the fragrance of flowers and trees, whistling a tune in response to the sparrows. Such people live life simply, with no thought for impressive formality, no desire for brilliant functions.

There are others with a marked preference for city life with its endless round of entertaining, with its bright theatres and gay hotels. They enjoy formality, find great pleasure in lavish entertainments and elaborate functions.

By all means, choose the environment in which you can be happiest. But learn to adapt yourself to every environment, so that you can be happy everywhere. And remember that environment has a tremendous influence upon manner and manners. Do not remain, therefore, for any great length of time, in an environment unsuited to your personality, in an atmosphere that keeps you from living your best.

Choose environment as you choose friends, with a regard for the influence upon your own character.

ETIQUETTE IN A LARGE CITY

Conditions in a large city are such that etiquette must be tempered with common sense to be adaptable at all. City life is a noisy, turbulent, restless life, with speed as the watchword. As someone has very cleverly expressed it, "We not only burn the candle at both ends: we cut it in two and set all four ablazing!"

In the city we are constantly being thrown into contact with people of every type and class. The man in his business, the woman on her shopping tour, are obliged to mingle with strangers. It is here that manner, rather than manners, acts as an armour, a protection, against the rudenesses of other people.

There is a spirit of give-and-take in city etiquette, a spirit of good fellowship. We see it constantly in the subways, on the street cars, in shops, and on busy thoroughfares. It is a spirit curiously free from formality and restraint, simple and impulsive as the kindness that springs from a child's heart.

To those who are not accustomed to it, city life is rude and unpolished, the people unkind and discourteous. But this is only on the surface. The man who remains seated in a street car while a young girl stands in front of him may be a salesman who has been on his feet all day. If you are observant you will notice that he is the first to rise when a woman with a child in her arms enters the car.

We must remember that all things are relative, and in city life the rules of etiquette must be altered to suit conditions. Though cities are the centres where the best things are found, they are also the centres of greatest activity, where social trifles are often forgotten in the hustle and bustle of business affairs.

A good-natured tolerance, a kindly and courteous attitude toward everyone, and a spirit of genuine good fellowship will go a long way toward making life in the city more pleasant and agreeable.

ETIQUETTE IN A SMALL TOWN

Where everyone knows everyone else, conditions are different. In the small town there are long-established

traditions that must not be broken. There is a tendency to magnify the trifles that are lost in the big scheme of city life.

To fit comfortably into the small-town routine of living, you must adapt yourself to the customs observed in that particular locality. In the stress of city life you may be forgiven a tiny discourtesy, a little breach of etiquette, but never in the small town. You are expected to acquaint yourself at once with the customs and conventions of the people, and to conform to them in the most minute detail.

Life is expressed in a leisurely fashion in the small town. There is a greater simplicity, but at the same time a greater restraint. In the city we come into contact with strangers every day, mingle constantly with men and women of every degree of cultivation, and this gives us a certain amount of ease and poise. But in the small town there are few strangers, and the newcomer finds it difficult to feel "at home."

Here, as in the city, a kindly and courteous attitude toward everyone is essential. One must remember that the tiny village or town depends upon its simplicity for beauty, and one should neither look for nor expect the luxuries of the city. Even the child can understand that the simple, broad life of the farm is, by its very nature, different from city life with its exacting demands upon the individual.

But the differences in country and city life are no longer as pronounced as they were a short time ago. The automobile is bringing city and country people into closer companionship. The radio is making it possible for Fifth Avenue and Main Street to hear the same concert at the same time. Throughout the United States various forces are at work, drawing city and country closer together, making it more and more

necessary for the individual to be able to adapt himself to every environment.

IN FOREIGN COUNTRIES

Elsie Parsons relates an incident that took place during a visit to Tokyo. She and her companions were the guests of Japan. As they were on their way to the station, the natives stole up furtively, one after another and placed cards in their carriages. Instead of being annoyed or disturbed, the visitors smiled and nodded graciously, recognizing this as one of the customs of the country.

That is true courtesy, so to adapt oneself to a strange custom that one appears to have been acquainted with it. When in foreign countries, every national prejudice, every custom of every little town or village, should be observed as closely as possible. Well-bred people conform to native customs no matter how strange they may appear. And they do it gracefully, with a smile of friendliness and understanding rather than one of amused tolerance.

It is only the man or woman unaccustomed to travelling who scoffs at the customs of other countries and refuses to conform to the established conventions of various localities. The seasoned tourist knows that the full enjoyment of his trip depends upon the way he adapts himself to the customs of the countries through which he passes. He makes his *manner* right. He is courteous, kindly, considerate, good-natured, no matter who the people or what the circumstances. He can be sure, then, that his *manners* will not offend if they happen to be a little different from those to which the people are accustomed.

In America almost everyone is something of a tourist. If you are planning to travel, at home or abroad,

remember that you will enjoy your trip very much more if you learn to adapt yourself graciously and courteously to varying circumstances and conditions. Begin by adapting yourself to your present environment. Make a sincere effort to understand the people around you. Let them see that you are interested in them. Be cheerful, pleasant, agreeable. It will be easier for you to adapt yourself to strange environments after you have mastered the art in your own locality.

ETIQUETTE ABROAD

"The only way to see a foreign country," says Dr. Frank Crane, "is to lose yourself in it; to loaf and invite your soul; to get away from the beaten lines of travel and plunge into the heart of the native people."

All of us cannot do this, but we can make ourselves acquainted with the customs of the people we are to visit, and so enjoy with them a companionship we would otherwise be denied. It is a splendid idea to read a little about the customs of a country before visiting it, to become acquainted with the history and traditions of the country, even to learn a bit of the language.

As for etiquette abroad, let us remember that kindness is everywhere the same; and kindness is, after all, the foundation of all etiquette. You may not know precisely how to make an introduction or acknowledge an introduction according to the accepted standards of the country you are visiting; but you can indicate by your cordial and gracious manner that you are delighted to have made the acquaintance.

And so it is with all the rules and regulations of social intercourse. There may be slight differences in

the various countries, but the attitude is unmistakable. Use good taste and good judgment; show a consideration for others; be calm, poised, and cheerful, and you will be happy and comfortable no matter where you go and no matter with whom you happen to be.

If you are planning to mingle in diplomatic circles while you are abroad, or attend functions where you will meet nobility, there is another kind of etiquette with which you must become familiar. It is a traditional, ceremonious etiquette quite difficult for one who is not accustomed to it. The following paragraphs will, we hope, be of value to those who expect to be presented at court or who expect to mingle with European nobility.

ON ENGLISH SOIL

Americans are frequently presented at the British court. It is regarded as an uncomfortable and embarrassing occasion, unless one knows precisely what to do, what to say, what to wear.

When addressing the King there are but two forms that may be used. One may say, "Your Majesty" or "Sir." The Queen is addressed, "Your Majesty" or "Madame." When answering questions put by either of these rulers one says, "Yes, madame," or "Yes, sir."

In addressing the Prince of Wales, one says once, "Your Royal Highness," and thereafter simply the title, "Sir." The title, "Your Royal Highness" is used for all children of the King and Queen, for the brothers and sisters of the reigning monarchs, and for the brothers and sisters of the late King. Strangers do not use the simple form "you" when addressing royalty, but express themselves in this manner: "Has your Royal Highness been to America recently?"

A rule all Americans should observe when in the pres-

ence of foreign royalty is to wait until they are addressed by the persons of rank. It is the familiar old nursery rule of "Speak when you are spoken to!" People of high rank about the court may volunteer information and make occasional remarks, but strangers are expected to enter into conversation only when they are directly addressed.

When presented to royalty, a man is expected to bow, a woman to curtsey. The hand is never offered in greeting unless the person of rank makes the first motion. Upon withdrawal it is necessary to back out gracefully; it is not permissible to turn one's back upon royalty.

OTHER ENGLISH TITLES

An American in England who is not presented at court may nevertheless meet people of high hereditary title. The best plan, to avoid confusion and embarrassment, is to avoid mention of the titles entirely and say nothing but "you" to the person spoken to.

Sometimes, however, convention demands that the title be used. A duke is addressed simply as "Duke." When speaking, not *to* a duke, but *about* him, one says "The Duke of Marlborough." All peers and peeresses under the rank of duke and duchess are addressed by the titles "Lord" and "Lady." The baronet is addressed formally and familiarly as "Sir Thomas" without the addition of his surname. The wife of the baronet is called "Lady Merrick" without the use of the Christian name. A knight is addressed as "Sir Arthur," his wife as "Lady Robinson."

The stranger in England sometimes finds difficulty in addressing the clergy. When addressing the Archbishops of Canterbury and York, the form "Your Grace" should be used. Bishops are addressed as

"Your Lordship" or "My Lord" by strangers, as "Bishop" by friends. The wives of archbishops and bishops have no honorary title.

Following the bishop in rank comes the dean, addressed simply as "Dean Harris." The Archdeacon is known as "Archdeacon Smith." Other clergymen—vicars, rectors, and curates—have no titles and are addressed simply as "Mr. Harris" or "Mr. Smith."

The members of the judiciary are not spoken of as "Judge Brown" but as "Mr. Justice Brown." While presiding in his court, the member of the judiciary is addressed as "Your honour" or "Your worship." In private life he is plain "Mr. Brown."

England is a land of titles, and a book could be written on its title and court etiquette alone. If you expect to be presented at court and want to be absolutely sure of yourself, we suggest that you visit either the American Embassy, or in London the Lord Chamberlain's office, St. James's Palace. At either of these places you will receive courteous assistance in whatever is troubling you and authoritative advice and suggestions. A helpful book is "Titles, a Guide to Their Right Use," published in London by A. & C. Black.

AT THE COURT OF ENGLAND

Americans who wish to be presented at the court of England, or at any court or to any government head, go to their own embassy and leave the matter in the hands of their own Ambassador. The Ambassador sends to the proper authorities the names of those applicants he considers most eligible.

It is customary for gentlemen to be presented to the King at the King's levee. Women are presented to the Queen at the Queen's drawing-room. The receptions were at one time highly ceremonious, carrying a sug-

gestion of mediæval pageantry. To-day they are simpler in character but still highly formal.

Rarely are more than four or five people presented at court at any one time. Before being presented, each person is generally instructed by the person presenting him in the special details of dress and etiquette. It would be useless to give such information here, for the formality attending court functions and receptions varies in different countries and changes as to detail from year to year.

ADAPTING YOURSELF TO THE FRENCH ENVIRONMENT

When you are in France you must "do as the French do!" Which means that you add cordiality to your etiquette, mix it well with a generous supply of courtesy and common sense, add a dash of gaiety, and serve with a *savoir faire!*

France is a land of polished manners and universal politeness. The brief expressions "Yes" and "No" are rarely, if ever, used by the truly courteous. The correct forms are "Yes, monsieur" or "No, madame." In the morning, upon greeting an acquaintance, it is correct to say, "Bonjour, monsieur." The customary farewell is "Au revoir, madame." In the restaurant it is proper to say "Merci, monsieur" to the head waiter who shows you to your place. The waiters are addressed as *garçon*, but the waitresses are called *Madame* or *Mademoiselle*.

In France, if you chance to brush against someone accidentally, or to get into someone's way, it is very important that you offer polite apologies. "Pardon, monsieur" is the customary phrase. The French people are extremely courteous and are quick to resent any discourtesies on the part of visitors.

In France, as in Spain and in Italy, you must re-

member to greet every clerk and salesperson as you would greet a friend. It is the custom. You cannot ignore it without hurting people's feelings wherever you go. When entering a French shop you should say to the clerk or the proprietor, "Bonjour, monsieur." If you cannot make your greeting in French say "Good-morning" or "Good-afternoon" in English. The inflection of your voice and your cordial smile will carry the message.

The hat is raised, not only to women, but to men also. An American and a Frenchman who are known to each other raise their hats simultaneously when they encounter each other on the street. If the Frenchman happens to be older, or more distinguished, the American does not remove his hat until the former has made the first motion of recognition.

Frenchmen always stand with heads uncovered when a funeral passes, and women bow for a moment. The well-bred American man and woman in France will also observe this custom. Nor will they neglect to remain standing while the *Marseillaise* is being sung.

Titles are not quite so profuse in France as they are in England. People bearing French titles like those of Prince and Princesse, Duc and Duchesse, Comte and Comtesse are so addressed and so referred to. The titles are translated into English or used in the French, as one finds more convenient.

It is not always easy to do and say what is absolutely correct when one is in a strange country among people who speak a strange language. But he who is kind and courteous at all times, who has a ready smile and a polite manner, will avoid much of the embarrassment and discomfort that await the tourist who is indifferent and careless. All doors, everywhere, open to the magic touch of courtesy.

ETIQUETTE AT WASHINGTON, D. C.

In the city of Washington we find a social environment unlike any other throughout the United States. Even the conventions of social life are different. The newcomer feels quite alone and out of place unless he is able to adapt himself to this new environment.

There is a great deal of formal visiting, particularly on Sunday. The other days of the week are set aside as reception days for the various people in the official life of the city. For instance, Monday is set aside as the reception day of the wives of the Justices of the Supreme Court and of the commanding officers of the Navy Yard and the marine barracks. Tuesday is the Representatives' Day. On Wednesday the wives of the Vice-President, the cabinet officers and the Speaker of the House receive. Thursday is Senators' Day, and on Friday the wives of diplomats receive.

The President's wife is the only woman who does not pay visits or return them. All newcomers to Washington who expect to enter the more formal and ceremonious life of the capital, and particularly all officials and their families and all foreigners of distinction, call first at the Executive Mansion. There is usually no audience with the President or his wife. One simply leaves one's card. If a personal interview is desired it is necessary to write to the private secretary requesting that such an interview be arranged.

At all ceremonious functions the guests remain standing until the President and his wife are seated, and rise when the President and his wife rise to leave. When addressing the President, one says simply "Mr. President" or "Sir." The President's wife, and also the wives of all other American officials, are addressed as "Mrs."

In the official life of Washington, precedence is of extreme importance. At White House dinners the President enters first with the wife of the most distinguished guest. His wife follows directly after him with this distinguished guest, and does not enter last as do all other hostesses. The rest of the company enters according to rank.

In the Cabinet the precedence of the members is determined by the order of the creation of the different executive departments. This is the correct order:

The Secretary of State
The Secretary of the Treasury
The Secretary of War
The Attorney-General
The Postmaster-General
The Secretary of the Navy
The Secretary of the Interior
The Secretary of Agriculture
The Secretary of Commerce
The Secretary of Labour

Precedence in the army and navy, after the Commander-in-Chief, who is the President of the United States, is as follows:

The Army	*The Navy*
The General of the Army	The Admiral of the Navy
Lieutenant-General	Vice-Admiral
Major-General	Rear-Admiral
Brigadier-General	Commodore
Colonel	Captain
Lieutenant-Colonel	Commander
Major	Lieutenant-Commander
Captain	Lieutenant (Senior)
First Lieutenant	Lieutenant (Junior)
Second Lieutenant	Ensign

Washington is the only city in the United States that is entirely uncommercial, and because of its official nature the social life is still formal and ceremonious. Newcomers who expect to mingle with officials in Washington, who plan to be presented at the Executive Mansion, or who expect to take any part whatever in the social activities, should make every effort to become acquainted with the courtesies and formalities. People without official connection who find themselves in need of advice or assistance generally write to or visit their Senator or Congressman.

CHAPTER V

FRIENDS AND FRIENDSHIP

THE GIFT OF FRIENDSHIP

Life is like some rich mosaic made up of many beautiful parts. Across this mosaic glows the reflection of friendship, man's gift to man.

There can be no real social happiness without friendship. For friendship is the flowering of the social instinct, the finest and most inspiring product of the social life. The very aim of etiquette should be to foster friendships, to bring people into closer harmony and understanding.

We have, all of us, a little horde of treasures which we cannot give up, a little horde of trifles that are valueless in themselves but pregnant with memories. Why do we value and esteem these trifles? Is it not because of their associations? Is it not because they bring to mind the friends who passed through the pattern of our life, and made it richer, more beautiful?

A friend is another self. It was Socrates who said that, long ago. We, who have friends, know how true this is. A friend is indeed another self, sometimes a truer self. The French say, "Friendship born of love is better than love itself." And they add, what we all already know, "Time, which makes all things ugly, makes friendship beautiful."

Life can offer no greater gift than friendship. The rarest treasure is not a friend, but a friend is the rarest treasure you can possess. It is with the hope of helping you choose your friends and develop your friendships that this chapter is written.

MAKING YOURSELF A MAGNET FOR FRIENDSHIPS

Perhaps you do not make friends as easily as you would like. Perhaps you do not attract to yourself those people whose friendship you would value.

You can buy the friendship of a child with gifts of sweets and toys, and the friendship will last until the sweets and the toys are forgotten. But you cannot buy the friendship of an adult. You must have something more than material things to offer, and that "something more" is best defined as *your self*.

To win someone's friendship, imagine that you are he or she, and half your battle will be won. Forget nice phrases—they are not necessary. Take a genuine interest in the man or woman whose friendship you desire. Well-bred people take a genuine interest in everyone, and so make friends wherever they go.

The secret of making yourself a magnet for friendships is to regard everyone as worth your friendly interest. Approach all new acquaintances as though they were already friends. Do not wait to see if a new acquaintance will make the first effort to please you. Meet everyone halfway on the road that leads to friendship.

Of course, you cannot make a friend of everyone you meet; but you can have a friendly attitude toward everyone. Such an attitude will unquestionably make you happier and more comfortable in social contact.

Cultivate good will in your heart. Remember with

Arnold Bennett that "mankind is a fellowship of brothers, overshadowed by insoluble and fearful mysteries, and dependent upon mutual good will and trust for the happiness it may hope to achieve."

CHOOSING YOUR FRIENDS

The more friends you have, the happier you will be. And there is no reason why you cannot have as many friends as you like. But it is a wise plan to choose your intimate friends carefully and with discrimination, for friends have an even greater influence upon character and personality than has environment.

The social ideal is not to have many friends, but to be friends with everyone. Cultivate a friendly attitude toward everyone you meet, but develop only those friendships in which you find pleasure. If you have one or two friends you really love, and in whom you have absolute trust, you are fortunate indeed, for you know, then, what we mean by "the gift of friendship."

For intimate friends, choose only those people whose excellent manners and fine qualities will help round out your own personality. This sounds selfish but, as Mr. Bennett says, "All real motives are selfish motives." We all have our faults and we cannot expect perfection in our friends; but it is a mistake to cultivate those friendships that cannot possibly enrich the personality and that may impair it.

Choose for your intimate friends those who are close to you in rank, in age, in personal tastes. This makes for closer sympathy and understanding. An old Oriental maxim tells us that friendship either finds us or leaves us equals, that "a certain common level is necessary between friends, and if it does not exist at first it must be discovered at last."

THE ETHICS OF FRIENDSHIP

It is not enough to make friends; you must know how to keep them. When you make a new friend whose friendship you value and wish to keep, learn his idiosyncrasies and respect them. Learn his little peculiarities of manner and bear with them. Force yourself to be conscious always of the fact that while he has faults of which you are aware, you have faults of which he is aware. The ideal friend overlooks these little things and looks only for the big.

Doubt and suspicion are fatal to friendship. A friend worth having is a friend worth trusting. In time of doubt there should be a frank explanation. A true friend will not listen to criticism from others regarding his friend; will never gossip about him; will protect him from slander; will refuse to hear or believe evil of him.

There should be absolute sincerity in friendship. If your friend has done something or said something of which you disapprove, go to him and talk to him about the matter. You are false to your friendship if you talk to others about it.

If you want to correct a friend for some mistake he has made, do so with all the grace and tact you would use in correcting a stranger. No one resents being corrected. It is the manner of the person who makes the correction that is usually resented. Your friend is certainly entitled to as much consideration as you show your acquaintances.

Too many of us feel that we can take liberties with our friends that we would not dare to take with strangers. Handle your friend's book as carefully as you would the book of a new acquaintance, more carefully than you would handle your own. Do not

feel that because it is with your friend that you have an engagement that you can be half an hour late. Real friendship is founded on courtesy, kindness, and understanding.

HOW TO BE A FRIEND

You cannot have friendship without being a friend yourself. Someone, we forget who, once said, "To be a friend is to have a solemn and tender education of soul from day to day."

It is not easy to be a friend. You must sacrifice time. You must have patience, and strength, and affection. Your friend is entitled to your sympathy and your understanding. Friendship makes constant demands upon you.

But there are no investments you could make that would bring you greater dividends than your investments in friendship. You give of your love, and love is given you in return. You give kindness and sympathy and understanding, and what greater return could you ask than to be understood yourself? From every seed of friendship you plant, a tree grows, and the tree bears golden fruit for you to gather.

Start to-day to plant the seeds of friendship. Let the world see that yours is a friendly attitude. Be a real friend to as many people as deserve your friendship. See how it enriches your personality and makes you happier. You will agree with Ali Ben Abu Taleb that,

> He who has a thousand friends
> Has not a friend to spare,
> And he who has one enemy
> Shall meet him everywhere!

CHAPTER VI

INTRODUCTIONS

HOW TO INTRODUCE

The introduction is a social device for placing two or more people on a friendly and comfortable basis.

To introduce correctly is more than a matter of form. You must be able to create an immediate friendliness between people who are meeting for the first time. You must be able to lead these strangers into smooth and pleasant conversation. Only a clumsy introducer will exchange names and permit an awkward pause to follow.

A scientist and a student meeting in your home for the first time might be introduced in this manner: "Mr. Rogers, may I introduce Mr. Brown? Mr. Brown is matriculating at Columbia this year." This leads the young man and the older man gracefully into a conversation concerning various studies, and they feel at ease in each other's company.

Of course a great deal depends upon the strangers themselves. If they are friendly and cordial, conversation will move forward and there will be no awkward, embarrassing pause. To introduce them skilfully and draw them at once into conversation is to give them a pleasant opening.

THE CORRECT FORM

For all ordinary occasions, the plainest and simplest form of introduction is best. One may say: "Mrs.

Johns, may I present Mrs. Brown?" or, "Mrs. Johns, Mrs. Brown." The second form is less formal. The word "present" is not expressed but it is understood.

A younger person is always presented to the older or more distinguished. But a man is invariably presented to a woman, no matter what the difference in age may be. The exceptions to this rule are when a woman is introduced to the President of the United States, to a cardinal, to a reigning sovereign.

The correct introduction of either man or woman to the President is: "Mr. President, I have the honour to present Mr. (Mrs.) Brown."

To a cardinal, the introduction would be: "Your Eminence, may I present Mrs. Brown?"

The introduction to a king or queen is very simple. Only the name of the person being presented is uttered, as for instance, "Mrs. Brown!"

When two women are introduced, the younger is presented to the older. If Mrs. Brown is an elderly woman and Mrs. Smith a recent bride, the correct introduction is: "Mrs. Brown, do you know Mrs. Smith?" or, "Mrs. Brown, this is Mrs. Smith."

An unmarried woman is always presented to a married woman in this manner: "Mrs. Brown, may I present Miss Smith."

Similar distinctions are made when introducing men. The younger is presented to the older, the unmarried man to the man who is married. Where there is difference in age, title, or dignity, the best form for the introduction is: "Mr. White, Mr. Brown" with no particular emphasis on either name.

SOME SPECIAL INTRODUCTIONS

When introducing a highly distinguished man, a mother would present her daughter to him in this

fashion: "Mr. Harris, my daughter, Ellen"; but to a young man she would say, "Mr. Harris, have you met my daughter?" If the daughter is married she says, "My daughter, Mrs. Johnson"—otherwise the daughter's name is not mentioned at all and the young man is expected to find out what it is afterward.

It is better taste not to use Mr., Mrs., or Miss in introducing members of your family, if you can possibly avoid doing so. A husband, a wife, a son or daughter, a brother or sister, can always be spoken of as such. For instance, one woman introducing her husband to another would use this form: "Mrs. Harris, may I introduce my husband to you?"

A daughter introducing a young woman to her mother may use either of these two forms: "Mother, may I present Miss Harris?" or, "Mother, Miss Harris."

A young man might be introduced in this way: "Mother, this is Mr. Jones."

INCORRECT FORMS OF INTRODUCTION

There are several forms of introduction in popular use that are in poor taste and should not be used. They are awkward, unpolished, and show a lack of social distinction.

The phrase, "Let me make you acquainted with" should never be used, nor the phrase, "I want you to shake hands with." No well-bred person uses the word "meet" in making introductions, as for instance, "Mrs. Brown, meet Mrs. Smith." Nor is it correct form to say, "Mr. Jones, Mrs. Smith! Mrs. Smith, Mr. Jones." It is quite enough to mention each name once.

It is extremely bad taste to use the phrase "my friend" in making introductions. If you introduce one person to another and call one of them your friend, you imply that the other is not.

GROUP INTRODUCTIONS

A person is never introduced to a group on a formal occasion when a great many people are present. At a small luncheon or dinner the hostess introduces her guests individually to one another; but at a large ceremonious luncheon or dinner, she introduces only those who are nearest. All those who meet under a friend's roof are supposed to be introduced, and it is quite correct to talk to neighbours at table whether introduced or not.

On informal occasions, a newcomer may be presented to a small group of people, instead of to each person individually. The form would be, "Mr. Jones—Mr. Roberts, Mr. Frank, Mr. Brown." If there are women in the group, it is better form to make the introductions individually. Under no circumstances is any one ever led around a room and introduced to various groups of people.

WHEN TO INTRODUCE

Never introduce people to each other unless you are quite certain that it will be agreeable to both. If two young women of your acquaintance, to give one example, have been attending the same church for several years and yet do not greet or recognize each other, you may assume that they have a reason for remaining strangers. In this case, an introduction would be in bad taste for it could only be painful to both.

A wise plan is never to introduce unless it is necessary to do so. There are various social occasions that demand proper introductions, and these we shall presently discuss. But for the moment let us concern ourselves with those occasions when an introduction is unnecessary.

In the street, for instance, introductions are rarely made. Let us pretend that you are walking in the street with another young man and you chance to meet a young woman who is an acquaintance of yours but a stranger to your companion. You raise your hat and greet her, and your companion raises his hat as a mark of courtesy and politeness. But you do not stop to make introductions. Even if you do stop, for a brief moment, you do not introduce your companion. But if the young lady joins your little group and walks on with you, an introduction is necessary.

If two young girls are walking together and they meet a third who stops to speak to the one with whom she is acquainted, the other walks slowly on. She does not stand by awkwardly, waiting for an introduction. The third girl should remain for but a brief moment, or if she is asked to join the group they walk on together, overtake the girl who has walked ahead, and introductions are made. A newcomer should never join a group unless invited to do so.

THE NECESSARY INTRODUCTIONS

Listed here are the occasions and circumstance that render introductions obligatory. We must always introduce:

Two people who express a desire to meet each other.

Guests at a small luncheon or dinner, and guests at a house party.

Partners at a large dinner. (If this introduction is overlooked, the people sitting next each other at table may introduce themselves. The woman says first, "I am Mrs. John Kendricks." The man replies, "How do you do, Mrs. Kendricks. I am Harris Smith.")

The fellow players in any game, such as the four who are at the same bridge table.

The man or woman who is a stranger in a small community.

The friend one brings to a club.

The friend for whom one has asked an invitation of the hostess. (Here the correct form of introduction would be, "Mrs. Harris, this is Mr. Brown. You said I might bring him this evening.")

The newcomer at a place of business. (He should be introduced at once to all who will be his immediate associates.)

WHEN THE NAME IS NOT HEARD

It is not good taste to ask any one point-blank what his or her name is. If the hostess does not pronounce the name clearly and you are not sure whether the newcomer's name is Miss Davis or Miss Harris, avoid mention of the name. Or if you wish to know the young lady's name, it is perfectly permissible to say: "I'm awfully sorry, but I did not hear your name clearly," or, "Did Mrs. Roberts call you Miss Harris? I'm sorry, I did not hear very well."

Do not attempt to guess at a name when it is not heard distinctly. It is much wiser to ask and be correct than to guess and be corrected.

THE INDIRECT INTRODUCTION

There are occasions when it seems desirable to make an indirect introduction. The purpose of this type of introduction is simply to include in a conversation someone who has been left out, or someone who has just arrived.

For instance, Doctor Brown is giving an informal chat on a subject in which everyone is interested. Mr. Smith arrives late, and he is a stranger to Doctor

Brown. The hostess does not break off the thread of the conversation to make formal introductions, but says, "Do go on, Doctor Brown. I am sure Mr. Smith will be tremendously interested in what you are saying." Of course, this is correct only at a small gathering. If there were many people present, not even this indirect introduction would be made. Later in the evening, perhaps, the hostess would present Mr. Smith to Doctor Brown.

The hostess at a large dinner or luncheon often makes use of the indirect introduction to draw her guests into conversation without stopping for formalities. Thus, while conversing with one guest, she turns to another and says, "Mrs. Jones, Mrs. Smith was just telling us about the famous picture that has been brought to America. Have you seen it at the museum?" The guest addressed joins in the conversation, and the hostess's purpose is achieved.

THE ACKNOWLEDGMENT

Unless one knows precisely what to say when introduced, there is likely to be an embarrassing pause. Generally speaking, the simplest and most natural thing that occurs to your mind is the best thing to say if it carries with it a note of cordiality. All formulæ are stiff and stilted. The following forms will help you to know what is correct and what is incorrect. Add the tone of cordiality, the word or two that takes it out of the commonplace, and you have a graceful, courteous acknowledgment.

The formal greeting or acknowledgment is, "How do you do?" Sometimes the name is added, as "How do you do, Mrs. Brown?" If Miss Smith were introduced to Mrs. Brown, it would be Mrs. Brown who would say, "How do you do?"

A hostess rises to receive all introductions and to greet all newcomers. She offers her hand to both men and women. But a woman guest remains seated when introduced to a man, or when she is one of a group to which a woman guest is presented. She rises when greeting the host or the hostess, an elderly or distinguished man, a guest of honour, an elderly woman.

A gentleman always rises when introduced. If the introduction takes place in the street, he lifts his hat and bows slightly. To another man he offers his hand in greeting.

It sometimes happens that a hostess unknowingly introduces to each other two men, or two women, who have been for a long time on unfriendly terms. Under such circumstances, the tactful and courteous thing to do is to nod and say, "How do you do?" as though you were a stranger. This will avoid embarrassment to every one concerned. It is not necessary to remain with the person to whom you have been introduced, or converse with him.

CORRECT AND INCORRECT FORMS OF GREETING

Under no circumstances is it correct to say, "Pleased to meet you." This phrase, though popularly used, is regarded as poor taste in better society.

For a cordial, informal acknowledgment one might say, "I am delighted to know you!" or "This is indeed a pleasure!" It is not so much what you say as how you say it. These two phrases, if repeated in parrot-like fashion, sound stilted and unnatural. But give them the proper tone of cordiality, let them be accompanied by a gracious smile and a warm handclasp, and you have the ideal acknowledgment. Particularly if you follow immediately with a remark that opens up an interesting conversation.

If you have been looking forward to an introduction, if you have heard, through friends in common, about a certain man or woman, it is correct to say in acknowledging the introduction, "How do you do, Mrs. Blank. I have been wanting to meet you for some time." If Mrs. Blank is a sort of celebrity in her own particular social circle, the phrase, "I have heard so much about you," may be added. But such greetings are not in good taste when addressing a person of note, such as a famous artist or a celebrated musician. The greeting should be, simply, the formal "How do you do, Mr. Roberts."

The stiff, formal bow has disappeared with the high handshake and the low curtseys of our grandmothers' day. To-day the correct bow is simply a nod of the head and a genial smile. When a stranger is presented to a group of guests already assembled, his bow should include the whole company.

TAKING LEAVE

For parting from a new acquaintance with whom you have been talking, observe the following rules which good usage has established:

If you are a man, do not offer your hand to a woman unless she makes the first move. Rise when she rises; or if you are outdoors, remove your hat.

If you are a woman and you have been talking with a man, you may simply nod, smile, and say "Good-bye" or "Good-night." If you wish to be more cordial, offer your hand and say, "Good-bye, I am very glad to have met you." While it is perfectly correct for a woman to use this phrase, it is better taste for the man to avoid it. For the man to say, "Good-bye, I am very glad to have met you" is regarded as somewhat a presumption; he should wait until the woman has

expressed her pleasure at the meeting before he expresses his own.

If you are a young woman who has been introduced to an elderly woman, you wait for her to make the first move at parting. If she offers her hand, you take it; if not, you do not offer your own. It is good form to rise for an elderly woman, but it is not necessary to rise when a woman of your own age takes leave. If your conversation with the elderly woman has been particularly interesting, she may say, "Good-bye, Miss Blank. It has been a great pleasure to meet you." Your response should be a cordial, "Thank you, Mrs. Roberts."

When taking leave of a group to which you have been presented, it is not necessary to bid each one "good-bye" separately. A cordial "Good-bye!" or "Good-night!" with a smile that includes everyone will suffice. No one ever leaves a dinner, party, or reception without taking leave of the host and hostess, but it is not necessary to seek out each person to whom one has been introduced and bid him or her a separate "Good-bye."

Business introductions should always be brief and concise. When taking leave of someone to whom you have been introduced in business, say, "Glad to know you." If the meeting has taken place in his own office, you may say, "Delighted to see you." Never use the word "delighted" unless you are quite certain that the introduction has been as pleasing to the other person as it has been to you.

It is poor taste to linger after you have indicated a desire to leave; just as it is poor taste to keep someone standing in conversation after he or she has expressed a desire to leave. When you are ready to go, take your leave quickly, briefly, but not in a manner that

will seem curt or rude. Take your leave in as courteous and cordial a manner as you know how—and go. Well-bred people never embarrass others and themselves by long, awkward leave-takings.

FUTURE RECOGNITION OF AN INTRODUCTION

The broad, general rule to remember is that the first intimation of recognition comes from the woman to the man, from the higher in rank to the lower, from the older to the younger.

For instance, Mr. Roberts was presented to Mrs. Blank at a dinner. They were not partners at table, and they did not talk together. At the home of a common friend they meet again, and it is Mrs. Blank who smiles in recognition and says, "How do you do, Mr. Roberts?" She does not cross the room to greet him, however, but waits until she is near enough to make her greeting.

Mr. Roberts nods in recognition and replies, "Delighted to see you, Mrs. Blank." Or, more formally, "How do you do, Mrs. Blank." He does not offer his hand, but takes hers at once if it is offered him.

The privilege of continuing or ending an acquaintanceship rests with the woman. That is why it is not considered good form for the man to make the first sign of recognition. This applies, however, only to the first meeting after an introduction. Thereafter common sense becomes the better part of etiquette and the man and the woman greet each other cordially, simultaneously, without thought of precedence or rule.

It happens, sometimes, that two people are introduced for the second time. If the occasion is a formal one, they should acknowledge the introduction with a cordial, "How do you do?" and not attempt to make explanations, as this would be embarrassing to the per-

son who has made the introduction. But if the occasion is informal, the introduction may be recalled.

Let us pretend that Miss Stone and Mr. Brown have already been introduced. They meet again at a dinner party and Mr. Brown is presented to Miss Stone by the hostess. He says, "I believe I have had the pleasure of meeting Miss Stone last week." And Miss Stone replies, "How do you do, Mr. Brown. I am glad to see you." In unusual circumstances such as this one there should be as little explanation as possible; the well-bred person takes everything with simplicity and without fuss.

If, the next time you meet the Mr. Brown to whom you have been introduced, he addresses you as "Mr. Graham" you may say, "My name is Grayson, not Graham." Be sure that your manner is friendly and courteous, otherwise you may give offence. Two people can say the same thing in an entirely different way; remember always that what you say depends for its effect upon the manner in which you say it.

INTRODUCTION BY LETTER

No one asks for a letter of introduction except from an intimate friend. And then, only when the occasion warrants it.

People who go from a small city to a large one; who go abroad for a season or visit a new part of the country; who, through circumstances, find it necessary to make the acquaintance of someone in business; such people may ask an intimate friend to write the necessary letter of introduction. The friend who recognizes the need for such a letter will not wait to be asked, but will offer it.

It is not only bad taste, but unethical, to introduce by letter an individual of whom the writer knows little

or toward whom the writer is not especially friendly. It is also bad taste to ask a letter of introduction from a person who is a mere acquaintance or whom one has not known very long.

The letter of introduction is more binding and entails more obligations than the ordinary introduction. That is why one should hesitate to ask for it, and why one should be sparing in one's offers to write them.

If you have a friend who is going to a distant city or a strange place where you have other friends, and if you are quite certain that it will be pleasant and agreeable for them to meet, you may offer to write a letter of introduction.

The letter itself should be brief, concise, and free from matters of personal or private interests. (See chapter on Social Correspondence.) It is usually written in the presence of the person who is to be introduced, and is always handed to him or her unsealed. The person who receives it thanks the author and seals it in his presence.

Letters of introduction are usually presented in person, but frequently they are left with the personal card. The latter form is better for it obviates that awkward ceremony of handing a letter to someone who is a stranger to you, and standing by in silence while it is read.

A man with a letter of introduction to a woman goes to her home immediately upon his arrival in her city. He leaves the letter with his card at her door. A woman with a letter of introduction to another woman calls at her home and leaves the letter with her own card. If it is between four and six o'clock it is correct to wait and see her personally. A woman with a letter of introduction to a man does not call, but sends the

letter to him through the mail, including one of her own cards.

Letters of business introduction may be given much more freely than letters of social introduction. If you have a letter of business introduction, whether man or woman, you go to the office of the person indicated and send in your card and the letter. You remain in the reception room until you are sent for to come into the private office.

If you receive a letter of introduction and for some reason decide not to present it to the person for whom it is intended, it is absolutely essential that you make explanations to the friend who prepared the letter for you.

ACKNOWLEDGING THE LETTER OF INTRODUCTION

The written introduction entails definite obligations. A woman who has received such an introduction from another woman either calls and leaves her card in acknowledgment, or invites the newcomer to her house. If it is impossible, because of illness or other matters, to honour a letter of introduction, a prompt and courteous explanation should be written to the bearer of the letter. It is also necesary, in this case, to write to the author of the letter.

A man who receives a letter of introduction from another man, calls him on the telephone and invites him to his house for dinner, or to luncheon at his club or hotel.

If the man receives a letter of introduction from a woman he may call upon her at once and ask her to join him at afternoon tea. Sometimes he arranges a dinner party and invites many of his own friends, doing everything possible to make the stranger's stay in his city interesting and pleasant. But the bearer of the

written introduction must not expect too much attention. He or she must remember that the person who receives the letter is not away from home but right in the midst of all his accustomed duties and occupations, and may find it inconvenient at that particular time to give the newcomer a great deal of attention.

Sometimes an acquaintance made possible through a letter of introduction flowers into a sincere friendship. It is always nice to remember the common friend who was the author of the letter and write a cordial note of thanks.

CHAPTER VII

THE LITTLE COURTESIES OF DAILY LIFE

AN EXPRESSION OF BEAUTY

We read once, long ago, how poets are made. A bird with a golden miracle in its throat comes to the window-sill at the moment the poet child is born. It sings a rare snatch of song, a bit of magic melody, which the soul of the child captures, and holds imprisoned for ever.

A pretty myth. But it is not in the soul of the poet alone that beauty dwells. Each one of us needs beauty in his life to make it complete. And we all have that beauty within us, though we express it in different ways. The poet expresses it in words; the artist uses pigments. The mother expresses it in love for her child; the child discovers it in the field, among the flowers.

There is one way in which we can all express beauty. We can mingle with our fellow beings in a spirit of kindliness and courtesy. We can be gentle, pleasant, considerate, thoughtful. We can govern our actions with a regard for others. We can make our attitude toward our fellows a real expression of the beauty that dwells within.

Every day in our contact with men and women there is the opportunity to express this beauty. Shall we be rude, unkind, thoughtless, forgetting little courtesies and violating little proprieties? Or shall we be well mannered and gentle, polite in our actions, kindly and courteous at all times and to all people?

Courtesy is an expression of beauty. Be courteous. It will enrich your personality. It will give you that captivating quality that people call charm. It will reflect in the attitude of everyone you meet, just as a beautiful flower drooping over the edge of a lake reflects in the waters.

THE TRUE AIM OF ETIQUETTE

The final test of breeding is not whether you can give a formal dinner or make a correct introduction, but whether you can mingle comfortably and pleasantly with other people.

Etiquette, in its truer sense, is concerned with those rules of the "game of life" which make it easier and simpler for us to mingle with one another. The primary and fundamental rule is a regard for the rights and the feelings of others. Arnold Bennett says, "I cannot too strongly insist that the basis of convention is a symbolism, primarily meant to display a regard for the feelings of other people."

The conventions that etiquette requires us to observe are, to use a familiar term, "the survival of the fittest." They are the rules and regulations that have been tested by one generation after another and found good. They are sane, sensible rules of conduct that save time, prevent misunderstanding, and make social contact more smooth and comfortable.

An infallible indication of well-bred people is the desire to be liked. And no man or woman is liked who is constantly treading upon the established conventions, who is discourteous, who says and does things that are painful or disagreeable to others.

We are living in a world where we cannot be blind to those around us. We have a social duty even to the strangers we meet. People are quick to recognize

courtesy and eager to respond to it. A pleasant face and a courteous manner are absolute protection against the discourtesies and the rudenesses of other people. Observe the rules of courtesy and you will find yourself progressing easily and happily through the world, making friends wherever you go.

WHAT IS POLITENESS?

One of the first rules of courteous observance is to be polite. Many of us cherish a mistaken notion as to what politeness really is.

John Wolcott Phelps says: "The essence of politeness consists of so conducting ourselves, in word and manner, that others may be pleased both with us and with themselves." That is an ideal definition. It sums up perfectly the real meaning of politeness.

If a singer asks you about his voice and you tell him that you found it raspy and harsh, that is unkind and inconsiderate. If you tell him that you regard it as a clear and beautiful voice, that is insincere and untruthful. But if you tell him that you liked the nice, quiet way in which he finished, or the clear way in which he expressed his words, that is polite.

If a door is open and there is a draft that annoys you, to rise and close the door is simply a selfish and commonplace act. But if you are not even conscious of the draft and you rise to close the door because you notice that it is disturbing someone else in the room, that is politeness and fine consideration.

Politeness is actuated by a spirit of service and fellowship. The well-bred man is polite instinctively, and with no thought of impressing others. He is as polite in the street car, at business, or in his home as he is at the most formal and ceremonious function.

In an article called "What is a Gentleman?" Irving Bacheller writes:

> "I think the most beautiful example of high spirit and self-restraint in my knowledge is that of a Kentucky planter who, discovering a poor neighbour in the act of stealing a ham from his smoke-house, said to the thief:
>
> "'Joe, I'm glad you came for that ham. I was going to send it over to your house to-day.'"

This is an example of politeness of the finest sort, a politeness that forgets self rather than cause pain to another, even though that other happens to be a thief.

And there we have the keynote of politeness: a consideration for others no matter who they are and no matter what the circumstances. You know the polite man instantly when you see him. You want to grasp his hand and say, "I am glad to know you!"

Politeness is the cement that holds the social scheme together. It is the oil that eases the friction of daily life. It is the tune to which the hearts of the world vibrate in harmony. *Be polite.*

COURTESY IN THE STREET

There are countless trifling tests of good manners that distinguish the well-bred in public. Dr. Frank Crane says: "Your manners are the printed page on which people read of what you are inside."

In the street think a little of others and try not to inconvenience any one in any way. Never walk directly in front of an oncoming person but move a little out of the way. Don't carry an umbrella or stick carelessly. Avoid getting into the way of people who are obviously hurrying to get somewhere.

A man does not sandwich himself between two women

when walking with them in the street. He takes the curb side of the pavement whether he is walking with one woman or with several.

In walking with one woman a man does not link his arm in hers, grasp her by the elbow or offer her his arm, unless it is to guide her through a crowded street or protect her from traffic. He does not, if he is a gentleman, chew gum or smoke. Nor does he talk in a loud and boisterous manner.

Never call a person's name in public if it can be avoided. In conversing, do not make personal remarks or expose your private affairs to passers-by. Remember that the well-bred person never attracts attention to himself.

When greeting people in public, bear in mind that a quiet, unobtrusive manner shows good breeding. You can be cordial without making yourself conspicuous. Greet your intimate friends with a cheerful "Hello!" but do not shout it so others turn around to see what has happened. Greet acquaintances with a courteous nod of recognition or a friendly "How do you do?"

It is discourteous to stop on a busy thoroughfare to chat with someone you have met. If you meet an old friend with whom you would like to have a little talk, walk on with him slowly instead of standing and getting into other people's way.

Perhaps a stranger accosts you in the street and asks for information. He may be looking for a certain street or number, or he may want to be directed to a certain store or office. If you cannot be of assistance to him, show by your manner that you are sorry, and be as courteous as you know how. Direct him, if possible, to someone who can give him the information he wants. If you can direct him, do not stop and attract attention by your gestures, but explain as simply

and clearly as possible what he wants to know. Walk on a bit with him and give your directions in the same tone of voice you would use for ordinary conversation.

In time of accident, be courteous enough to keep out of the way unless you can be of service. The greatest test of good manners is to be able to keep calm and poised even under the most distracting circumstances.

WHEN THE MAN OFFERS HIS ARM

It is no longer regarded as good manners for a woman to lean on the arm of a man when walking with him during the day. After dark, when there is a likelihood that she may trip, he offers her his arm and she takes it, not in a crude arm-in-arm fashion, but by resting the palm of her hand lightly within the curve of his elbow.

A gentleman always offers his arm to an old lady or to an invalid.

He offers his arm to a woman companion when crossing dangerous streets, walking down the steps of a house after dark, crossing a narrow bridge, or walking over a rough piece of road.

He offers his arm during a sudden storm or shower to help his companion to a place of shelter. If they come to a puddle of water he crosses first, and from the other side offers her his hand to help her across.

The man who helps a woman into her motor or on to a street car may put his hand under her elbow to assist her. In leaving the car the order is reversed; he alights first and offers her his hand.

It is never *correct* for a man to take a woman's arm.

BOWING IN PUBLIC

The first and invariable rule is that the woman always bows first when meeting man acquaintances.

Here, as always, etiquette is tempered with common sense and when a man and a woman who are friends meet in public they will greet each other simultaneously, impulsively, without stopping to consider who should bow first!

Two young women meeting in public greet each other with a certain degree of spontaneity which eliminates any question regarding the first bow. When one of the women is married and the other unmarried, and they are meeting for the first time after an introduction, the bow of recognition should come from the former. Younger people, of the same sex, wait for the first sign of recognition from the older person.

No well-bred person "cuts" an acquaintance. That is, no person who is truly courteous and kind fails to acknowledge a bow or smile, unless it is because of some extreme offence committed by that acquaintance. If, for any reason, you do not wish to continue an acquaintanceship, you can indicate it without a deliberate "cut." You can keep your eyes averted. You can bow or nod with extreme formality.

People who meet often during the day need not bow or greet each other whenever they meet. A smile or glance of recognition is all that is necessary.

As for the bow itself, it should not be a deep, flourishing, exaggerated bow, but a slight inclination of the head accompanied by a cordial smile or a word of greeting.

THE HANDSHAKE

The handshake is a natural and instinctive gesture of friendliness. It comes down to us through long generations from the time of the cave man who extended his weapon hand, unarmed, as a symbol of his desire for peace. To-day it is so natural a part of our

civilized personality that we do not even stop to think about it.

When you meet an intimate friend in public, the bow or nod of recognition seems too formal, too cold. You want to express greater pleasure and cordiality. Do not kiss, for that is ill bred in public. Let a warm, firm handclasp carry your message of greeting.

There is an art in handshaking. One must neither grip the hand so that it paralyzes the fingers, nor hold it in a slack, weak pressure without the slightest warmth or life. The correct handshake is brief; the hands are clasped together firmly for a moment; there is a feeling of strength and warmth—and that is all. There is no violent shaking, no exaggerated motions. Let your handshake express your personality. With strangers particularly let your handshake be warm and cordial, for it carries with 't either a feeling of friendliness or a feeling of irritation.

When two men meet each other in public they usually offer their hands in greeting, unless they are comparative strangers. A man does not offer his hand to a woman unless she offers hers first; but if they are intimate friends they offer their hands at the same moment. All people who know each other and stop for a moment when meeting shake hands; but the handshake is not necessary between acquaintances who are just passing by.

Etiquette at one time required the gentleman to remove the right glove before shaking hands with a woman. But common sense quickly found this custom awkward and impractical. It was far from graceful to see a woman with her hand extended while the man she has greeted tugs frantically at his glove!

This custom gradually gave way to the custom of saying, "Pardon my glove!" when shaking hands with

a woman. But this, too, has fallen into disuse and is no longer considered good form. The gentleman accepts at once the hand that is offered him, returns the handshake with warmth and cordiality, and makes no excuses for being gloved.

RAISING THE HAT

Like the handshake, the raising or lifting of the hat is a conventional gesture of politeness and courtesy. A gentleman raises his hat:

When he is in a club, hotel, or apartment-house elevator. (The elevator in a business building or store is regarded as a public place and it is not necessary to remove the hat.)

When he meets a woman in the street and bows to her in greeting.

When he is walking with a woman and they meet a man who is known either to him or to her.

When he greets an elderly man, a superior in office, a clergyman, or a man of distinction.

When the American flag is carried by him, and when the national anthem is played.

When a funeral passes by, or when in the presence of a dead body.

SOME SPECIAL OCCASIONS

If a man stops to speak to a woman in the street, he removes his hat entirely. He does not replace it until they go their respective ways, or until they resume their way together. The man who stands talking to a woman with his hat on his head is shouting his rudeness to the world.

If a woman drops her bag or gloves, the man who picks them up hurries ahead of her, offers the bag or

the gloves, and says, "I believe you dropped this!" or, "Doesn't this belong to you?" The woman should accept her property simply, without fuss, and say "Thank you!" cordially to the man who has returned it. He raises his hat and turns away instantly. There is no further conversation.

Of course, circumstances alter cases. If the bag contained valuables, and if it were returned by a man who looked as though he could use it, a reward should be offered. But here great tact is needed. You must not hurt any one's feelings. Your manner is more important than what you say or what you do, and if the reward is refused you must not insist.

When taking leave of a woman, or of a group of people which includes a woman, the gentleman raises his hat. If there are no women in the group and all the men are intimate friends, he may omit the gesture of politeness.

The man who rises in a street car or subway to give a woman his seat, raises his hat. If he is thrown, by a lurch of the car, against a man or woman, he raises his hat and apologizes. If he enters a crowded car with a woman and another man rises to give her his seat, he raises his hat in acknowledgment. If he asks a man for information, he raises his hat when thanking him. If someone asks him for information and thanks him, he raises his hat in acknowledgment.

The gentleman neither accepts courtesies nor extends them to others without raising his hat.

HOW TO RAISE THE HAT

The maxim-maker tells us that "A hat raised half-heartedly is a courtesy without charm."

Since hat-raising is a gesture of courtesy, why not make it courteous? Profound and elaborate bows are

not in good taste and not desirable, but a nod of the head and a cordial smile should certainly accompany the little polite act of raising the hat. The custom of touching the hat, instead of lifting it, is unmannerly and lazy. The hat should be lifted from the head, even if one is greeting another man, and the nod and smile should carry the thought, "There is Mr. So-and-so! How glad I am to see him!"

The high hat or the derby is lifted by holding the brim directly in front, lifting it high enough to escape the head easily and bringing it forward a few inches. A soft hat may be taken by the crown instead of the brim, lifted slightly from the head and put on again. While lifting the hat the head should be inclined slightly.

IN THE AUTOMOBILE

The etiquette concerning a woman's position in a motor is not as strict in this country as it is in Europe. The woman who sits on the left of a man in Europe is in a most questionable position. Therefore most etiquette writers exclaim, "A lady should never be on the left!"

But here again, common sense is the better part of etiquette. Sometimes it is expedient, even necessary, that the woman be on the left. What then? Shall comfort, safety perhaps, be sacrificed to tradition?

Let us say, then, that *whenever possible* the woman should sit on the right side of the man in an automobile or taxicab. If he is driving, she sits on whichever side is intended for a passenger. If the car is being driven by a chauffeur and they are in the back, she should be on the right. In her own car the woman sits on the right, but sacrifices this place to a woman guest if she wants to make her more comfortable.

IN THE STREET CAR AND SUBWAY

It should not be necessary to warn persons who come to see rare and costly engravings that they must not touch them, nor persons visiting the art museums that they must not touch the marble statues with their canes. Yet it *is* necessary.

Nor should it be necessary to warn people not to be boisterous, rude, discourteous in street cars and subways—yet it is. Even people who are ordinarily well bred and well mannered forget to be courteous where courtesy is most necessary.

The rough-and-tumble manners of people in subways and street cars is not necessary and not forgivable. We can forgive haste and even crowding when it is unavoidable. But we cannot forgive the man or the woman who is careless of other people's comfort, who pushes in and out of cars or trains without a thought for the others around him, who stumbles against people and tramples over feet without so much as an apology!

There may not be time for a polite, "I am so sorry!" in the subway or car, when one has been thrown, by a sudden lurch, against another passenger. But there can be no excuse for hurrying ahead without at least a glance of regret, that little smile of understanding that carries with it the thought, "I am so sorry but it was unavoidable. Too bad the cars are so crowded."

To the really well-bred person, boisterous manners—on the street car as in the ballroom—are unthinkable. A person of fine taste and breeding never, by word or action, attracts attention to himself. He talks in quiet and subdued tones. He does not laugh in a manner that attracts the attention of the entire car. He is gentle and courteous in his manners, never stooping

to quarrel in public, always "turning aside wrath" with a quiet and kindly word.

WHO PAYS THE FARE?

Car fare is so small an item that the woman may permit the man she meets in the street and with whom she boards the car, to pay it. But if a man finds himself by chance next to a woman of his acquaintance in the car, he should not offer to pay her fare. If he does, and if she does not want to feel obligated to him even for this slight amount, she may say, "I have the change," and give it to the conductor. No gentleman will insist upon paying a fare when the woman has indicated her intention of paying it herself.

The woman who meets an acquaintance in a restaurant does not permit him to pay for her meal unless he has specially invited her to join him.

It is becoming more and more customary for women to pay their own way, and it is both awkward and in poor taste for men to press the point. It is only when the woman is invited to a matinée, or a tea, or to attend a ball game, that the man assumes all obligations.

GIVING UP THE SEAT

The gentleman still gives up his seat to the lady, despite the fact that, according to Doctor Eliot, "there is a general coarsening of manners."

Etiquette generously forgives the tired elderly man who retains his seat in the crowded subway while raucous-voiced girls, frankly chewing gum, swing from the straps in front of him. But even this tired man, being essentially well bred, will courteously rise and offer his seat to an elderly woman, or to a woman with a child in her arms, or even to a man older than himself.

The man who shuffles half-heartedly out of his seat and steps aside without a word or gesture while a woman standing near by accepts his place, is expressing only half a courtesy. The woman is grateful for the seat, no doubt, but she feels a little uncomfortable. She doesn't like to feel that she is depriving the man of a seat he wants, and the man's attitude gives her exactly that impression. How much more comfortable she would have felt if he had said, "Won't you have my seat?" or even if he had only smiled cordially and nodded!

Whether she accepts or declines the seat offered her, the woman should be gracious and courteous. If she does not express the words "Thank you!" her smile and nod of acknowledgment should convey the thought, "How very nice of you to offer me your seat!"

If she expects to leave the car at the next station, the woman may decline the seat that is offered her, saying, "Thank you! I am getting off at the next station." But she should not refuse the seat if she is remaining in the car, for this would be rude and discourteous to the man who offers it.

A LAST WORD ABOUT COURTESY

Do not wear your courtesy like a watch, to take it out now and then when you want to impress people. Be courteous always, not only in the street and on the car, but in shops, at the theatre, wherever you go, with whomever you happen to be.

Radiate cheerfulness wherever you go. Recall, with Barrie, that "Those who bring sunshine to the lives of others cannot keep it from themselves." Make people feel at ease. Do little kindnesses, express little courtesies, overlook the little rudenesses of other people. Never make another person appear ridiculous,

and rather hurt yourself than injure the feelings of another.

Remember that courtesy, like a boomerang, will return to you who send it into the world. Be courteous to everyone, and you will attract courtesy wherever you go.

Be gentle; be kind; be simple in your tastes and sincere in your actions; let everything you do and say be governed by a desire to please others. For these are the things that distinguish a fine character.

CHAPTER VIII

SELF-CONSCIOUSNESS

THE HERON AND THE EAGLE

One day a gray heron rested for a moment on a rock, warming itself in the sun, at peace with the world. Suddenly the sun was blotted out as a huge eagle swooped down on the wind.

In an instant the heron saw that it was trapped. There was no way to escape. The eagle's cruel talons were close.

Without the slightest indication of panic, without the merest move to escape, the heron took a dignified stand, lifted its head and calmly awaited the enemy. The eagle made its attack with terrific force. The heron did not move. In a breath it was over—the boasted king of birds impaled, run through on the quiet, lance-like bill of the heron!

There is strength in calmness. There is dignity in poise. The sun is mightier than the wind. Nature's greatest forces—heat, light, electricity, gravitation—all are silent.

The brook that hums and dances over the pebbles is shallow. The lake that stretches calm and silent without a ripple on its surface is deep. In the man who is calm, poised, and at ease we recognize power at rest.

Be calm! Let there be about you a "sense of the

stars." Overcome your self-consciousness and timidity. If you are supremely calm, if you act in poise and in faith, your judgment cannot be far wrong and you will invariably know what to do, what to say. It will help you, if you are self-conscious, to memorize these two lines from Browning:

Go boldly; go serenely; go augustly;
Who can withstand thee then!

WHAT IS SELF-CONSCIOUSNESS?

Unquestionably, self-consciousness is the result of too much self-thought. The self-conscious are always *conscious of themselves*, wondering whether they are impressing people, hoping that they are not making blunders, uncomfortable, unhappy, ill at ease!

There are many things that cause self-consciousness. Some people are naturally shy and timid. Others are highly sensitive and are always imagining slights and injuries. Still others are never sure of themselves, always wondering whether they have done or said the wrong thing. And there are some so proud and self-centred that they are never comfortable and at ease unless they outshine everyone else.

All these things cause self-consciousness. And all of them, with a little patience and perseverance, can be overcome.

It is said that the famous Hawthorne was so shy and self-conscious that he would run out of the house and hide himself whenever he saw visitors approaching. He was heartily ashamed of himself, but instead of trying to overcome this self-consciousness, he sought and found forgetfulness in his books and writings.

His wife, however, who was also very timid and retiring by nature, was forced to overcome this timid-

ity for the sake of the hospitality of the Hawthorne home. Because she determined, and honestly tried to do so, she overcame her self-consciousness and developed a wonderful ease and poise of manner. Soon she found herself able to mingle with the most highly celebrated people, without the slightest consciousness of self.

FORGET ABOUT YOURSELF

That is the first step in overcoming your self-consciousness. The less you think about yourself, the less conscious of self you will be.

And there is only one sure way to forget about yourself. Think more of others! Take a keener and more sincere interest in people. Send your thoughts abroad, far beyond the selfish little boundaries of your personal world. Remember the maxim-maker who says, "If you would be interesting, forget about yourself."

The child fascinates and charms us because of its unself-consciousness.

The orator who loses himself in the magic of his words strikes the "divine spark" and sweeps us away by his eloquence. We no longer see him; we hear only what he is saying.

The musician who cannot forget self takes something beautiful away from his playing; and the writer who is never lifted out of the shell of his own personality is never a genius.

It is when we forget ourselves that we do the really worth-while and interesting things. It is when we forget ourselves that we find beauty everywhere around us, that we see charm in the most commonplace people, that we feel happy and at ease in the company of our fellow beings.

Forget about yourself!

WHY SOME PEOPLE ARE NEVER AT EASE

If there is anything in all the world that cannot possibly be concealed, it is self-consciousness. If someone in our presence is embarrassed and ill at ease, we know it. He shows by everything he does and says that he is uncomfortable.

Some people are never at ease among strangers. They are always "tongue-tied" in conversation, uneasy, and out of place at the gathering. This is self-consciousness of a very apparent form. It is caused through lack of knowledge, through fear of blundering, through the embarrassment of awkward manners.

The way to overcome this form of self-consciousness is to be sure of yourself. There is no need to be hesitant and in doubt. You can *know*. Find out precisely what is correct and what is incorrect—and then forget about it. This work tells you exactly what to do, say, write, and wear on every occasion; make it a practice to do and say the correct thing always so that you will be able to do and say these things unconsciously, without stopping to think about them.

Perhaps you have not had much opportunity to mingle with people. This, too, causes self-consciousness. Get out among people as much as you possibly can. Attend every social function to which you are invited. Force yourself to meet new people, to make new acquaintances. You can gain more from mingling with people than you can from any book ever written.

OVERCOMING TIMIDITY

The greatest value of etiquette is that it makes you sure of yourself, gives you the poise and ease that enable you to mingle with the most highly cultivated

people without feeling uncomfortable and embarrassed.

But etiquette cannot overcome timidity—unless you help. "*Cogito, ergo sum*"—"I think, therefore I am." If you *think* timidity, you are timid. If you *think* blunders, you are likely to make blunders. If you hold the suggestion of inferiority in your mind, you cannot hope to overcome the timidity and shyness that are making you unhappy.

It is not easy to overcome timidity, but it can be done. We must remember that all improvement is hard. The secret is in doing the difficult thing until it becomes easy.

To overcome timidity, you must develop faith in yourself. Force all thoughts of inferiority out of your mind. Don't be afraid of people. Express your opinions. Join in conversation without hesitancy and take an interest in everything that is going on around you. Never, for an instant, permit yourself to become so wrapped in your own thoughts that you find it more comfortable to be with yourself than with others.

This is what Orison Swett Marden advises you to say to yourself if you are timid, bashful, shy:

> "I will no longer suffer this cowardly timidity to rule me. I am made by the same Creator who has made all other human beings. They are my brothers and sisters. There is no reason why I should be afraid to express what I feel or think before them than if they were in my own family. I have just as much right on this earth as any potentate, as much right to hold up my head and assert myself as any monarch. . . .
>
> "I will quit this habit of appearing to apolo-

gize for being alive. Henceforth I shall carry myself like a prince. I will act like one, and will walk the earth as a conqueror. I will let no opportunity pass to-day for assuming any responsibility which will enlarge me, for expressing my opinion, for asserting myself whenever and wherever necessary."

Timidity is the result of a subconscious feeling of inferiority. It is a result, rather than a cause, of self-consciousness. Overcome your self-consciousness and you will find yourself becoming poised, calm, sure of yourself, unafraid.

IF YOU ARE SENSITIVE

There are certain plants so sensitive that their leaves close the moment they are touched. There are people like these plants who are so highly sensitive that at the least slight, fancied or real, they close up tightly within themselves.

Sensitiveness is a form of pride, and pride offends and irritates people. It is an exaggerated form of self-consciousness. It is the result of too much thinking about self.

If you are sensitive you build a barrier about yourself. People are afraid to talk to you for fear they may hurt your feelings. They must be constantly on guard. They do not feel comfortable in your company.

Tear down this barrier! Don't go about with the injured air of a martyr. People may sympathize with you, but they won't welcome you and be glad to see you. If you see two persons talking together, don't be sure that they are discussing you. They are not. Don't imagine that you are the centre of observation,

that people are criticizing you, that every careless remark is meant as a personal affront.

It is selfish, this sensitiveness. It reveals sooner than anything else that you are bound up in your little world, that you are not interested in things outside of yourself. The way to overcome it is to mingle freely with people and to be as impersonal as you possibly can. Do not brood over simple remarks and magnify them in your mind. Refuse to accept an affront. Force yourself to overlook the trifles that you are inclined to take so seriously. Learn to be

A "GOOD MIXER"

The sensitive person is never a good mixer because people are uncomfortable in his company. Nor is the self-conscious or timid person a good mixer.

Unless you have perfect ease and poise of manner, you cannot hope to be socially popular. If you are embarrassed and ill at ease, those who are with you will feel embarrassed too. That is why it is so important that you overcome your self-consciousness.

The good mixer is generous, with a spirit of goodwill toward everyone. He is big-hearted, lovable, and everyone likes to have him around. No hostess ever forgets to invite him.

The good mixer has the delightful habit of saying nice things about others. He never looks for faults, but somehow is always discovering good. He is a magnet; people everywhere are drawn irresistibly to him.

The good mixer is as much "at home" in the fashionable drawing-room as he is in his own home. He feels at ease and comfortable with everyone, and everyone is at ease with him. He doesn't *try* to be at ease. He is simply and sincerely in harmony with the whole world of human beings, and you feel it instinctively

as you stand and chat with him. He makes you feel comfortable and happy; you don't want him to leave.

The good mixer just will not listen to unpleasant things. You can talk about John So-and-so's faults, if you like—but not to our good mixer. He will grin at you and say, "But really, now, don't you think he's a pretty good sort?" And perhaps he will tell you some wonderful thing about Mr. So-and-so that you never even suspected!

The good mixer is always thinking of someone else, always expressing an interest in what others are doing, always showing people by his attitude that he is sincerely interested in them and glad to be with them. You cannot keep him sitting quietly in a corner when there are others in the room. He wants to be with them, near them. He wants to talk with them and laugh with them. He wants to tell them his opinions, and listen in turn to theirs.

The good mixer is cheerful and pleasant. Even if he is unhappy, he does not let others see it.

And because of all these things, the good mixer is wanted everywhere. He is popular. He is liked. He is a social favourite.

You can be a good mixer.

THE MIRACLE OF FAITH

You cannot overcome the handicaps that are keeping you from social popularity if you lack faith in yourself. But with faith and confidence, your timidity, your self-consciousness, and your sensitiveness will vanish so quickly that you will be amazed.

He can who thinks he can. Self-consciousness is a state of mind. It can be overcome, just as a bad habit can be overcome. But before anything else you must *believe that you can overcome it.*

Do not be afraid to have too good an opinion of yourself. Of course, egotism and aggressiveness are as fatal to social happiness as is self-consciousness. As Dr. Frank Crane says, "It is as bad to be too cocksure of things as it is to be a doubter. Somewhere between these two extremes you want to build your house."

Have faith in yourself. You *can* overcome your self-consciousness. You *can* overcome your timidity. Don't be ashamed of your shyness for that will only make you more conscious of it. Instead of shrinking from strangers force yourself to meet them, to mingle with them, and remember that it is in struggle that strength is born. Be confident, sure of yourself, calm.

HOW TO DEVELOP POISE

The first thing you notice about a well-bred man is his poise. You know at a glance that he is in complete command of himself, that he is not a slave of his moods and his impulses, that he will be calm and self-possessed no matter what happens.

Poise is a valuable thing to have, in business and in social life. It protects you from doing and saying things you may regret. It is an armour against embarrassment. It gives you a sense of ease and comfort.

With poise there can be no sudden "flying to pieces," no going into a rage over trifles. The man of poise never loses his temper, never makes a spectacle of himself, never gives vent to his anger in an explosive fashion. No matter what happens, he is calm. But in this very calmness we recognize a *power at rest*. It requires greater strength to remain calm than it does to lose one's temper.

Poise comes from within. Before you can have

poise you must "Know thyself!" That is the maxim of Thales, the old Greek realist. The ancients thought this maxim so divine that they said it fell from heaven.

It is in solitude that you learn to know yourself. One of the finest methods of developing ease and poise is to mingle with other people, but the final touch of poise comes through self-analysis in solitude. You need solitude, even though it may be for only a few moments each day. And you need it particularly if your day is crowded with many things.

Remember the story of Southey, the poet, who was relating with pride how he filled in every moment of the day. He told how he studied Portuguese while he shaved, translated Spanish an hour before breakfast, read all morning, and wrote all afternoon—made use of every minute. An old Quaker lady who had been listening to him said, "Friend, when does thee do thy thinking?"

No matter how crowded your day may be, devote a few moments to *thinking poise*. If you are "all hands and feet" in company, you will find it helpful to practise sitting before a mirror at complete rest. Let your hands fall in graceful, natural attitudes. Relax. Cast all disturbing thoughts from your mind and experience the "majesty of calmness." Think poise and practise poise for a few moments each day, and you will find yourself developing a new charm and ease of manner.

CHAPTER IX

THE RULES OF PRECEDENCE

HOW IMPORTANT IS PRECEDENCE

Wars have been fought and thrones have been lost through matters of precedence.

In 1661 the Spanish envoy attacked the carriage of the French ambassador in the streets of London, hamstrung his horses, and killed his men, to prevent him from reaching the palace first.

History tells of two envoys, one from Genoa and one from Brandenburg, who fought in the King's bedroom at Versailles because neither would give the other precedence, both demanding first audience with the King.

And there is still another story of two ambassadors who met face to face on the bridge at Prague and stopped there for an entire day, because each believed that to give the other precedence would be a disgrace to his own country.

To such extremes was the matter of precedence carried in other days, not only at the court but among the people in the cities. It enjoys no such importance to-day, except in diplomatic circles and at the courts of Europe. In modern social life all precedence has been reduced to a few sane and sensible rules of no particular importance or significance in themselves, but observed by all well-bred people because they are,

like the handclasp and the raising of the hat, "gestures of politeness."

"LADIES FIRST!"

The first general rule of precedence to remember is "Ladies first." There are only a few exceptions to this rule, as we shall presently see.

When ascending and descending stairs the woman precedes. After dark, or where there is danger of tripping, it is permissible for the man to precede.

In entering a restaurant the woman precedes. If two men and two women are together, the women enter first and are followed by the men. In this order they follow the head waiter to their places. The women precede also when leaving the restaurant.

The woman always enters a street car, motor, or other conveyance before the man. She goes through all doors first. But when alighting from a car the man precedes and offers his hand to the woman to assist her.

AT THE THEATRE

Here we find an exception to the general rule. Where there are tickets of admission to be tendered, at the theatre or auditorium, the person with the tickets is always first. If it is a theatre party composed entirely of women, the hostess enters first and leads the way down the aisle. If a man and a woman attend the theatre together, the man precedes with the tickets, but when they reach their places he steps aside and permits the woman to enter first. A woman never takes the aisle seat if she is with a man.

Going down the aisle is not a matter of precedence but of seating. If several people attend the theatre together, they should determine before going down the aisle how they are to sit and take the correct positions,

so that there will be no confusion when they reach their places. It is very important to observe this courtesy if the curtain has already gone up.

If two men and two women attend the theatre, it is not necessary for the men to stand aside while the women take their places. If the performance has started, this would be rude and inconsiderate to the people behind. The woman who is to have the farthest seat enters first and is followed, not by the other woman, but by the man who is to sit beside her. Then the other woman enters, and the other man. This saves confusion and disturbance.

When leaving the theatre, women precede men down the aisle.

ENTERING THE DINING ROOM

The hostess always enters the dining room with the principal guest of the evening. The host enters with the wife of this guest.

The correct order of precedence is for the host to enter first with the woman who is to sit at his right. The other guests follow in the order arranged by the hostess, each man taking in the woman who is to be his dinner partner. Husbands and wives are never sent into the dining room together.

The hostess brings up the rear, entering on the arm of the principal guest or the guest of honour.

LEAVING THE DINING ROOM

At the conclusion of a dinner, the hostess glances at one of the woman guests, usually the wife of the guest of honour, nods to her, and slowly rises. The guest rises with her, and in an instant everyone is standing.

The men offer their arms to their partners and walk with them back to the drawing room or the library.

Here the order of precedence is reversed and the hostess leads the way with the guest of honour. In the drawing room each man bows slightly to his partner before leaving her to join the host in the smoking room.

ANNOUNCING GUESTS

There are certain rules of precedence to be observed in announcing guests. The butler precedes the guests a few steps into the drawing room or reception room and says, in a low but distinct voice, "Mrs. Johnson." Mrs. Johnson enters, and the butler announces in the same tone of voice, "Mr. Johnson." In some homes it is customary to have guests announced in this fashion, "Mr. and Mrs. Johnson." But the man always falls behind his wife a step or two when entering the room.

Men of high executive rank take precedence over their wives. They are announced first and enter first.

For instance, the President and his wife would be announced as "The President and Mrs. Coolidge." The President would enter first and Mrs. Coolidge directly behind him. This same form is used for all men of high rank.

At a dinner given in honour of Mayor Hylan, the butler would announce, "The Mayor and Mrs. Hylan." The Mayor would precede in entering the room. In any other city than New York the announcement would be, "The Mayor of New York and Mrs. Hylan."

A senator and his wife are announced as "Senator and Mrs. Bronson," but in this case the latter enters the room first because the office of senator is not executive.

Titled guests are announced by their titles, as for instance, "The Duke and Duchess of Landly."

OTHER RULES OF PRECEDENCE[1]

In boxes at the theatre or opera, the hostess occupies the least desirable position, giving the seat with the best view to the oldest or most distinguished guest. If there are two women with the hostess, the middle chair is usually occupied by the younger, the hostess taking the last chair for herself. The men occupy the chairs behind, the host generally taking the chair directly behind his wife.

The bride is entitled to first calls after the return from the honeymoon. She issues at-home cards and is not expected to call until others have called upon her.

Newcomers in a strange locality wait for first calls before calling on their neighbours. At the beginning of a social season, it is customary for a younger woman to call first upon an older.

At a coming-out party, the débutante stands beside her mother to receive with her. The mother greets each guest first, then the daughter. The father does not stand in line with them.

[1] For rules of precedence that do not appear here, look under the various chapter headings.

CHAPTER X

CARDS AND TITLES

THE MATERIAL

The lady who lived in Paleolithic times left a bit of carved stone at her neighbour's cave as a sort of peace offering. The first visiting card, if you please! The stone card has gone somewhat out of fashion, but the modern visiting card holds a very definite place in the social scheme.

Cards to-day are engraved in plain black on white. Tinted cards are not in good taste, nor are cards engraved in colour. Sometimes a very pale gray or a delicate buff card is used, and it is not objectionable if it is engraved neatly and simply in black. But a gray card engraved in blue or a pale blue card engraved in orange (and we have actually seen such cards!) are in poor taste and are not used by well-bred people.

For visiting cards a thin stock should be used, as this makes it possible to carry a greater quantity. But the stock should not be as thin as paper.

The correct card is engraved with the title, the name and the address. Simple, clear lettering is always the best. All ornate lettering, with the exception of Old English, should be avoided; and it is wise to remember that small letters always look smarter than large. Script, though seldom seen, is in good taste. Shaded block and plain Roman are perhaps the most popular.

Before deciding upon your cards it is a wise plan to visit a fashionable stationer and look at the various kinds of engraving, selecting the one that best suits your taste.

SIZES FOR CARDS

The sizes for cards change according to the fashion of the season, though never radically. Following are the approximate sizes for the ordinary visiting cards.

The woman's card rarely measures more than from 3 to 3¼ inches wide by from 2¼ to 2½ inches high.

For a young girl the card is a little smaller. It is usually more square in shape, as, for instance, 2¾ inches wide by 2¼ inches high.

The man's card is usually long and narrow. The popular size is 1⅝ inches high by 3¼ inches long.

Double cards, that is, cards on which the names of husband and wife or mother and daughter appear, should be about 3½ inches wide by 2½ inches high.

The correct card is of pure, unglazed bristol board with no decorations or borders.

THE MAN'S CARD

If they prefer, bachelors may have their cards engraved with the name of their club, instead of their home or lodging address. Sometimes both the home address and the name of the club appear on the card, in opposite corners. In this case the home address should be in the lower right corner, the name of the club in the lower left corner.

A business address is never engraved on a social visiting card. Nor does an "at home" day ever appear on a man's card.

TITLES ON CARDS

No man has his name engraved on his card without the title of "Mr." before it. Nor are initials engraved on a card that is faultlessly correct. A gentleman's card should read:

Mr. John Corbett Huntington

However, he may if he prefers, use an initial in either of these two fashions: "Mr. J. Corbett Huntington" or "Mr. John C. Huntington." The form "Mr. J. C. Huntington" would not be in good taste.

The "Jr." at the end of a man's name does not take the place of the title "Mr." The card is engraved, "Mr. John Corbett Huntington, Jr." If the form *junior* is used it appears just as it is printed here, without a capital J.

Young girls above sixteen and young women always use the title "Miss" before their names on visiting cards. No pet names or abbreviations should be used such as Polly for Pauline, or Dolly for Dorothy. Nicknames never appear on the card of the lady or the gentleman.

The joint card for a man and wife is engraved as follows:

Mr. and Mrs. John Cary

12 West 57th Street

A doctor, minister, judge, or a military officer has his cards engraved with an abbreviation of his title. For instance: "Dr. John Cary" or "Rev. William King" or "Col. Henry Browning." The joint card for a doctor and his wife would be engraved, "Dr. and Mrs. John Cary."

A widow continues to use her deceased husband's name on her cards. She remains "Mrs. John Cary" and not "Mrs. Mildred Cary." Her own Christian name is used only in business or in legal matters.

SOME SPECIAL POINTS OF IMPORTANCE

A woman does not share on her cards the title of her husband. For instance, the wife of our President has her cards engraved, "Mrs. Calvin Coolidge." The

wife of a secretary, judge, general, or admiral does not use any other title on her personal card than "Mrs."

A wife always bears the exact same name as her husband on her social cards. If he adds "Jr." to his name it appears on her cards also. For instance, the wife of Mr. John Cary, Jr., has personal cards that read, "Mrs. John Cary, Jr." However, the wife should not continue to use "Jr." on her cards when her husband no longer adds it to his name.

The card of the woman who has divorced her husband remains the same. The woman who wins a divorce retains the legal and social right to use her husband's full name. However, if her name was Mildred Cary before her marriage to John Huntington she may, if she prefers, call herself "Mrs. Cary Huntington." Under no circumstances does she call herself "Mrs. Mildred Cary."

THE CARD OF THE DÉBUTANTE

At the time of her coming-out a young girl may have her name engraved jointly on a card with her mother's name.

With the passing of the formal call, the joint card is falling into disuse. It is becoming more and more customary for the débutante to have personal cards of her own—even though her name may appear under her mother's. This joint card, with the girl's name underneath her mother's announces wherever it is left that the daughter is now "grown" and therefore eligible to receive invitations.

If used in preference to the personal card by the débutante, the joint card is correct only during her first year in society. After that she is expected to have cards of her own.

Here, for instance, is the model joint card for a mother and her débutante daughter:

Mrs. John Huntington

Miss Helen Jean Huntington

Riverside Terrace

The name of a daughter never appears on the double card used by husband and wife. It would be incorrect, for instance, to have cards reading,

Mr. and Mrs. John Cary
Miss Helen Cary

The only exception to this rule is when a motherless girl lives with her father and attends social functions with him. In this case they may have a joint card for convenience, reading,

Mr. John Cary
Miss Helen Cary

INDICATING THE DAY AT HOME

Many hostesses still indicate the day at home on their visiting cards, although this custom too is rapidly disappearing. Though the "day at home" still flourishes in Washington and in many small towns throughout the country, it is no longer a general fashion.

When it appears on the visiting card, the at-home day is in the lower left corner. Here is an example of a visiting card with the at-home day indicated:

Mrs. John Huntington

Tuesdays *15 West Terrace*

This card means that Tuesday is the one day of each week that Mrs. Huntington remains at home to receive and entertain guests.

THE USE OF CARDS

Visiting cards serve many useful purposes. They are primarily, as the name implies, cards for visiting—that is, to leave when one goes calling. The various

social calls and the number of cards to be left will be discussed in detail in the following chapter.

The double card for man and wife is sent with a wedding present, with flowers to a funeral, with a gift to a débutante or with any other gift that comes from both. It is used also, of course, for formal visits.

The man who sends flowers or candy to a young woman includes his visiting card, drawing a line through "Mr." If the card is sent merely as a form of identification this is not necessary, and the card may remain as formal as it is engraved. But if a message is written on the card—as, for instance, "I hope you will enjoy this book"—the sender crosses off the "Mr." or "Miss."

Very often visiting cards are used in this fashion to send messages. A young woman who sends flowers to an elderly woman who is ill may include her visiting card, drawing a line through the "Miss" on the card and writing her message in ink above the name. The message, in this case, should be addressed to the person for whom it is intended, as:

"Dear Mrs. Cary:
I hope you are feeling better and that these flowers will help to cheer you."

No signature is necessary. The name on the card takes its place.

When one is stopping temporarily in a strange city and wishes to notify friends, the ordinary visiting card may be sent with the temporary address written on it in ink. The visiting card is frequently used to notify friends of change of address.

THE P. P. C. CARD

This is a special card which is left at the homes of friends and acquaintances, or sent to them through the

mail, before leaving on a trip. Such cards are essential when one leaves a locality for good, when one goes to a distant place, and when one goes away for a long time. A man and woman leaving for France, for instance, where they expect to remain for a year or so, issue P. P. C. cards to all their friends and acquaintances a few days before departure.

The card derives its name from the French phrase *pour prendre congé*, which means "to take leave." It is just an ordinary visiting card with the initals P. P. C. written in ink in the lower left corner. No acknowledgment is necessary on the part of those who receive the cards, except in the case of special friends who send *bon voyage* gifts and are on hand to see the travellers off.

OTHER KINDS OF SPECIAL CARDS

Cards are frequently used for announcing weddings. These announcement cards are issued to those who received no invitations. They are not really cards, though they are called such. Your stationer will show you the accepted styles and forms. A model announcement is given on page 185, Volume I.

Though some writers on etiquette deny that there is such a thing as a card for announcing engagements, there is emphatically such a card and it is being used constantly by people of good social standing. It was not regarded as good form at one time, but it has been found practical and expedient; and the new etiquette always gives way to common sense.

The announcement card *is* good form for making engagements known. It is a neat, engraved card sent through the mail in double envelopes like the wedding invitation. Your stationer will be glad to show you styles and forms.

Births also may be announced by card. Sometimes a tiny white card engraved with the baby's name is attached to the joint card of the man and wife with a narrow white satin ribbon and posted to all friends and acquaintances. In lieu of an address, which appears on the joint card, baby's card bears the date of birth in the lower right corner.

CARDS FOR MOURNING

People in mourning generally observe the old tradition of edging their stationery and their visiting cards with black. These black borders should be very narrow, never more than ¼ of an inch; and cards so bordered should never be carried by people who are not in strict mourning garments.

It was until recently the custom to start with a rather wide border of black on the card and gradually reducing it. During the first year of widowhood, for instance, the mourning card had a border ¼ of an inch wide. This was diminished ⅛ of an inch during the second year; and every six months after that the same amount was taken from the border until mourning was put off entirely and the card was no longer a mourning card.

This is no longer done, except in rare cases. A neat, narrow border between ⅛ and ¼ of an inch is selected for the card, and this border remains until mourning is discarded.

PROFESSIONAL AND BUSINESS CARDS

With business cards, as with social cards, pure white bristol board with black engraving is the best taste. However, there is more room for originality in business cards, and the use of colour is permissible. Sometimes,

for advertising purposes, it is even desirable that a remarkable or unusual effect be achieved.

This is not true, however, of the professional card—that is, the card of the doctor or the music teacher. Such cards should be impeccably in good taste with no garish display, no ornamentation.

For his professional card, the doctor may choose either of these two forms: "John Cary, M. D." or "Dr. John Cary." In the lower right corner of the card the address is engraved; in the lower left, the office hours.

The business card may bear whatever information is necessary to represent the person whose name appears upon it. The salesman or representative of a particular firm has that firm's name engraved on the card. Sometimes the firm name is featured and the name of the representative appears in the lower left corner.

It is very poor taste to use business or professional cards for social purposes.

CHAPTER XI

CALLING CUSTOMS

PASSING OF THE FORMAL CALL

Shadowy ghosts of the brougham and victoria still linger around Washington Square. Phantom ladies with nose-veils and parasols seem to slip in and out of old brownstone houses on lower Fifth Avenue. But visiting cards yellow in their cases and visiting days pass by forgotten, while an old custom fades slowly out of memory.

Like so many old and delightful customs, the formal call is disappearing from social life. It has had its day and, except in diplomatic circles, that day is over.

Many are the grandmothers who can remember when the formal visit was at its height. Life was an endless round of calling, card-leaving, calling and card-leaving again! One came in one's very best visiting dress and bonnet to leave one's cards with a smart and faultless butler. A "visit" in those days was a formal and an impressive affair, with a sense of duty rather than of friendliness toward one's neighbours.

And yet, the custom was not without its charm. There are many who watch with regret the passing of the formal call and would like to see it revived. But it has gone out of fashion in New York; and since New York sets the pace for the rest of the country, the formal call is rapidly becoming a tradition. It is going the way of the old-fashioned day at home.

There are, nevertheless, still a few occasions when etiquette demands that calls shall be made and that cards shall be left.

CALLS OF OBLIGATION

The one general rule to remember is that you must always call and leave cards upon those people at whose homes you have been formally entertained.

A few days after dining for the first time at the home of a new acquaintance, it is necessary that you call and leave your card. Even if you do not accept the invitation to this dinner you are obliged to make your "duty" visit and leave your card.

A first call may never, under any circumstances, be ignored. For instance, if you have met Miss Blank at the home of a common friend, and Miss Blank, being the younger, calls at your home first, you must return the call and leave your card. If you are eager to continue the acquaintanceship with Miss Blank, if you feel particularly friendly toward her and you know that she returns that friendliness, you may call when you know she is at home, visit her in the true sense of the word, and even if you do not leave your card etiquette will not be greatly outraged. But if you are not eager to continue this acquaintance, you must, nevertheless, return the call made upon you and leave your card. This is distinctly a call of obligation. A second call, however, is not necessary.

It is also obligatory to call and leave a card on, or send flowers to, an acquaintance who has had a bereavement; to leave cards of inquiry or send flowers to sick people; to make a call of congratulation and leave cards upon the acquaintance who has announced a birth, or upon the young woman who announces her engagement.

THE VISIT BEFORE THE INVITATION

Let us pretend that your daughter is being married, and you want to invite everyone in town—everyone you have ever met, or seen, or smiled to! Good form says that this cannot be done. A visit must be paid before issuing a *first invitation*. Thus, if you met Mrs. Clark at a church social but she had neither called upon you nor you upon her, it is now necessary before you may invite her to your daughter's wedding to call at her house and leave your card.

This is a poor example because one would not invite to a wedding people who are not friends or acquaintances of the bride's family or the groom's. But it serves to illustrate the point: first invitations should not be issued before a visit has been made. A new custom, which is quite acceptable, is to send one's card with the invitation and so obviate the necessity for the call.

The only time that the invitation may be issued without a call is when an elderly woman invites a young girl to her home. This is especially true where the elderly woman and the girl's mother are acquainted.

AFTER A WEDDING

There are definite calls of obligation after a wedding. For instance, it is essential for the maid of honour, matron of honour, best man, bridesmaids, and groomsmen to call upon the bride's mother within three weeks after the wedding. All guests also are expected to call and leave their cards.

If the wedding was at the home of a married sister or friends, calls must be made upon this sister or friend as well as upon the mother of the bride.

In due course, these people who called upon the

mother must also call upon the bride and the groom. Upon the return from the honeymoon, the bride issues at-home cards and waits for first calls. She does not call upon her friends and relatives until they have called upon her.

ABOUT CARD-LEAVING

Books on etiquette give altogether too much attention to the now nearly obsolete custom of card-leaving. Of course, cards are always used when sending wedding gifts, making the few formal calls that one does make, etc. But if the truth be known, even people of high social position use scarcely a dozen visiting cards a year.

This does not apply, of course, to people who live in Washington and move in diplomatic circles. It applies to those people who have their own circle of friends upon whom they call and who call upon them without thought of card-leaving; people who, when they call upon new acquaintances, think more of friendliness than of formality.

People who are of the same age do not, as a rule, make formal "visits" upon each other. They call, not out of a sense of duty, but because they enjoy each other's company and want to have a jolly informal chat. People who are on intimate terms go to see each other whenever they please, without thought of whose "turn" it is. If they want to be technically correct they leave cards; if cards are forgotten, no one regards it as a very serious breach of conduct.

But for the few occasions when one does make formal calls and leave cards, it is necessary to know just how many cards to leave. Regarding the number of cards left at houses, *Vogue* says:

"The underlying idea is that women visit women only and men visit both men and women. When leaving cards, therefore, a woman leaves hers for whatever woman or women are in the house and her father's or husband's or brother's cards for both the men and women of the family."

Thus a married woman making a formal "duty" call upon Mr. and Mrs. Blank, at whose home she and her husband dined, leaves one of her cards and two of her husband's: her card she leaves for Mrs. Blank; her husband's cards are one for Mr. Blank and one for Mrs. Blank.

If it so happened that this man and woman were invited to dine at the home of Mr. and Mrs. Blank for the purpose of meeting Rev. and Mrs. Peters, it is necessary to call and leave cards not only upon the host and hostess, but upon Rev. and Mrs. Peters who were the guests of honour.

MORE ABOUT CARDS AND CALLING

Until recently many people turned up one corner of the visiting card. Sometimes the purpose was to indicate that the card was left at the door in person and not sent in an envelope. Sometimes it was to indicate that the card was left for all the women of the family—depending upon whether the right or the left corner were dog-eared. This custom of bending cards is no longer regarded as in the best of taste.

A caller does not, on any occasion, carry in his card and present it like a *billet d'admission.* Visiting cards are placed on the card tray offered by the butler, or on the card tray near the door if there is no butler. A woman never presents her card to the hostess.

Frequently one has occasion to call upon a friend or an acquaintance who is at a hotel or inn. If the person you have called to see is not in, you leave your card. It is necessary in this instance to mark the card for the person for whom it is intended, otherwise it is likely to go astray. Just write "For Mrs. Blank" above your own name on the card. If you want to leave a message it may be written on the card, but the card should then be slipped into an envelope and addressed to the person for whom it is intended. People of good taste do not leave personal messages displayed on cards at a hotel.

The married woman, when leaving cards, does not use the joint cards which bear "Mr. and Mrs. Blank": she leaves one of her own personal cards and two of her husband's. Good form does not permit a woman to leave a card for a man, nor does good form permit a woman to call upon a man except for business or professional purposes. In this case she uses business cards, not social cards.

The woman whose son has just returned from college may call upon all her friends and acquaintances and leave not only her own card but her son's. This announces wherever the cards are left that the son is now at home and ready to receive invitations. It is for the same purpose that the débutante makes a round of formal calls with her mother and leaves her card upon friends and acquaintances.

THE OLD-FASHIONED DAY AT HOME

Though, as we have already indicated, the day at home is no longer a sacred social institution, there are still many hostesses in lovely, old-fashioned homes who are faithful to their old-fashioned at-home day. The younger generation may dash to the country club for

golf if it likes, or meet in "Fashion Row" for gossip, but these hostesses who have watched the younger generation grow up remain at home to welcome and entertain callers.

And there always *are* callers! Someone always seems to drop in for a chat and a cup of tea on the hostess's at-home day. There is one charming hostess in New York who keeps "open house," as she calls it, on Thursdays—and on Thursdays all her old friends keep dropping in, "just for a moment, you know!" There is something beautiful and enchanting in a custom that belongs to another generation but lives on in our own.

The friend or acquaintance who has an at-home day should be given the courtesy of having that at-home day honoured. If you know, for instance, that Mrs. Blank receives on Tuesdays, do not be so discourteous as to call on Fridays, unless you just wish to leave your card and pay a "duty" call. But if you expect to be admitted, if you want to make a friendly visit, observe the day at home.

After the first call on the hostess's day at home it is not absolutely essential that you leave your card.

RECEIVING CALLERS

The hostess who observes a special at-home day should be ready to receive her first caller by a few minutes before three o'clock.

When there is no at-home day, the ceremonious visiting hours are between three and five and the hostess may receive or not as she pleases. The servant at the door may be instructed to say that the ladies are "Not at home," in which case the callers leave their cards and depart at once.

It is always important to leave instructions at the

door. The servant should not accept cards from visitors, take them to the hostess and then return to say she is not at home. This is rude and discourteous. Once a visitor's card has been admitted, she should be admitted too. But if the servant has been instructed beforehand, he may say "Mrs. Blank will be home at 5:30" or "Mrs. Blank is not at home to-day."

The caller at an apartment house should first have the hall boy telephone to the hostess before going up. It is not permissible except among very intimate friends, to go up unannounced.

On her day at home the hostess serves tea, but this is not necessary when a chance caller drops in for a few moments. The old pressing hospitality has disappeared and no hostess of good taste insists that her guest have tea or coffee when the guest has already refused.

Of course, the hostess offers her hand in greeting to all guests, men and women, as they arrive and expresses pleasure at seeing them. Exaggerated greetings, however, are in poor taste; a cordial phrase such as "How do you do, Mrs. Blank. I am so glad to see you" is quite sufficient without an added string of compliments. The hostess rises when greeting guests and also when taking leave of them.

WHEN MEN CALL

Men usually make their social calls on Sunday afternoons and on convenient evenings during the week. It is also considered good form for business women to make their calls at such times.

A man is expected to make calls of condolence, inquiry, and congratulation upon all his intimate friends, men and women, whenever such occasions arise. He is also expected to call promptly upon a hostess who has

entertained him at a dinner or a dance. He does not call again unless invited to do so by the hostess.

Here again, etiquette is tempered with common sense. If Mrs. Blank invites Mr. Brown to dinner, and Mr. Brown has long been a friend of the family, it is not at all necessary for him to make a "duty" call and leave his card. But if this happens to be the first time Mr. Brown is dining at the home of Mrs. Blank, courtesy demands that he make the call. It is expected of the well-bred man.

Men who are invited to balls, dinners, theatre parties, garden parties, etc., and do not accept must not only send their regrets to the hostess but must, within ten days or two weeks, call and leave their cards.

Etiquette pardons the social sins of the man who is in business and whose time is not his own. But not even the most generous etiquette pardons the man who accepts invitations to dinners, parties, dances, and luncheons without once during the season visiting those homes where he was entertained. There may be an excuse for social carelessness when one's time is busily occupied; but what excuse can there be for lack of ordinary courtesy and civility?

The married man escapes many social duties by having his wife make the calls of obligation. But calls of inquiry upon a friend who is ill, or of condolence upon a friend who has suffered a bereavement, are best made in person.

CALLING UPON A YOUNG WOMAN

Until recently it was the custom in some sections of the country for the man to ask permisssion to call upon a young woman whose acquaintance he had made. In other sections of the country just the opposite form prevailed, and the young woman was expected to in-

vite the man to call. The form you observed depended entirely upon the section of the country in which you lived.

In this new era of informality, form is largely forgotten by the younger generation. If a young man meets a young woman he admires, and if he wants to call on her, he asks to be invited. If a young woman meets a young man she admires, she asks him to call. Etiquette recognizes both forms.

Thus sometimes the man says, "Miss Blank, may I call some evening when you and your mother are at home?"

And sometimes the young woman says, "Mr. Brown, Mother and I will be at home Wednesday evening. Wouldn't you like to stop in for a little while?"

For a man to ask permission of a young woman's mother to call again is to convey a distinct compliment. The well-bred man rarely forgets to do this. It is not necessary after he has been at the house two or three times.

The calls which a man makes upon a young woman are not formal and he may call as often as he likes. No man of good taste, of course, calls where he feels himself to be unwelcome.

RETURNING SOCIAL CALLS

In well-bred society calls are always returned. A bride, or a visitor in a neighbourhood, or a newcomer to a town, should not let more than ten days, or at the most two weeks, elapse before returning the civilities of neighbours and acquaintances. The first call of a new acquaintance should be just as promptly returned.

To neglect to return a first call is rude and unkind, for it indicates clearly that one does not wish to keep up an acquaintance. A second call is not necessary if

you find you have nothing in common with the new acquaintance and do not wish to develop a friendship; but the person who is courteous enough to call upon you first deserves the courtesy of a call in return.

People are not as punctilious in the matter of "turn" as they used to be. If Mrs. Blank is particularly fond of Mrs. Brown she may call on her two or three times before her calls are returned. And even then, Mrs. Brown instead of returning the calls may invite Mrs. Blank to dinner or luncheon! But it is only between intimate friends and acquaintances that the invitation may take the place of the visit.

In small towns calls are returned with greater precision and with more regard to "turn" than in large cities like New York and Chicago. Where acquaintance is naturally very much greater, as in the city, and where every moment of the day is busily occupied, calls are sometimes forgotten and cards are frequently omitted. But, as *Vogue* says, "It is usually the pressure of hurrying circumstances that is to blame, and such small sins of omission need not make hard feeling."

THE HOURS FOR CALLING

The informal hour, when people are "at home" to their friends and acquaintances, is five o'clock. We need not discuss the informal call at any great length, for it is the call that takes place between friends—and friendship knows its own etiquette.

The correct hour for paying formal visits and leaving cards is between 3:30 and 4:30. On her day at home the hostess receives between 3 o'clock and 5:30.

Callers who want to be sure to find the hostess in generally call at about 5 o'clock—the tea hour. More and more it is becoming the custom to arrange informal

visits by telephone, although it is not good form for a comparative stranger to call on the telephone and ask the hostess if she will be in at such-and-such an hour. Well-bred people call, and if the hostess is not in they leave their cards. In the younger set, however, the telephone is used constantly in arranging visits and other social engagements. Etiquette, not in the least disturbed, realizes that this is the trend of the times.

The call of condolence or inquiry may be made at any time during the day. No special hour need be observed, for the caller rarely advances beyond the threshold of the front door. If it is a call of condolence, he leaves flowers with his card at the door, unless he is an intimate friend in which case he may ask to be admitted. The call of condolence or of inquiry should be very brief. No man or woman of genuine courtesy intrudes upon sorrow.

In the city, only a very intimate friend is privileged to call during the morning. But social calls may be made in the country between 10:30 and one o'clock. Evening calls, both in country and in city, are permissible for men and for business women. Informal calls, of course, are made at all hours during the day between intimate friends.

ARRIVING AND LEAVING

Upon arriving at the home of a friend or acquaintance, the simplest form of greeting is always the best. "How do you do, Mrs. Brown" or "Good afternoon, Mrs. Smith" is appropriate for the formal occasion. "Hello, Violet" is the most natural, and hence the most acceptable, form of greeting between friends.

The formal call generally lasts fifteen or twenty minutes. On the hostess's day at home one may remain

an hour or a half-hour as one chooses. The informal call may last ten minutes or two hours, depending entirely upon those concerned.

The well-bred person knows how to make a graceful entrance and a graceful exit. He does not enter a room self-consciously, but with a feeling of ease and poise. He walks directly to the hostess and greets her, offers his hand to friends near by and nods to others.

When he is ready to go, he goes! He does not stand for a half-hour making a few "last remarks." He does not make such stupid statements as "I'm afraid I've been a bore!" or "I must apologize for taking so much of your time." All such expressions simply show that he is self-conscious, and he avoids them meticulously.

A FEW FOOTNOTES ON CALLING

An invalid may make her visits by proxy. That is, if she wishes to return the calls that have been made upon her, or any civilities that she has received from neighbours or friends, she may send a daughter or a close friend in her stead. Of course, intimate friends will not expect social courtesies from her, but the invalid who wants to keep up her social activities will feel happier if she knows that she is neglecting none of her social duties.

In well-bred society, women do not kiss each other when meeting or when taking leave. Even the most intimate friends only shake hands when greeting each other at parties, at teas, or in public.

The woman who calls and finds her hostess ready to go out should say, "I see you are ready to go out; I won't keep you." If the hostess explains that she was only going shopping and prefers to remain at home

with her guest, it is proper for her to remain. To insist upon going after the hostess has expressed a desire that she remain would be in poor taste.

If you have been entertained at dinner in the home of a bachelor, you drive up to his door and send up your card, but you do not visit him.

The woman who makes a formal call does not remove her hat or wraps. The informal visitor removes them or not, as she likes. When calling on the hostess's day at home the wraps are removed, but it is customary for women to retain their hats. Tea guests do not, as a rule, remove their hats.

In a small town, when strangers move into a neighbourhood it is the duty of their new neighbours to call on them and leave cards. Older residents always call on the newer. People of greater prominence generally make the first visit, or invite the younger or less socially prominent people to their homes.

If you are talking with two people, you cannot invite one of them to your home and not the other. This would be needless discourtesy, for you can certainly invite the person you want at another time.

Perhaps you do not have a pretentious home and an impressive butler to receive guests. Do not let this interfere with the making and receiving of calls. It is a mistake to neglect friendships because your home and your opportunities do not permit extensive social intercourse. Remember that the simple, informal call that is made for the purpose of creating and developing friendships, and made with a feeling of genuine cordiality, is very much more gratifying than any dull formal call could be.

Was it not Emerson who said, "Go often to the house of thy friend, for weeds choke the unused path"?

CHAPTER XII

SOCIAL CORRESPONDENCE

THE LETTER YOU WRITE

Correspondence is talk upon paper, and like talk it reveals personality. Your letter carries with it not only the message you want it to convey, but another very definite message about yourself. The maxim-maker was wise who said, "Put not on paper what you would not have the whole world read!"

Letter-writing is first of all a gift. But it is also an art to be cultivated and developed.

You may not be able to write literary letters suitable for publication, letters in the manner of a Chesterfield or a Pope. But there is no reason why you cannot write letters that are faultlessly correct, and that give pleasure through their charm of content and their expression of personality.

Those who lament the "lost art of letter-writing" do not realize that the art has not been "lost"—it has simply changed in form. There exists to-day a greater need for mastery in letter-writing than ever before. The busier and more complex life becomes, the greater grows this need. The letter frequently takes the place of a lengthy visit. In a crowded scheme of life it saves you time, and yet it serves your purpose.

Your letter goes to the hospital and cheers a friend who is ill. Your letter goes to a disappointed hostess

and makes your apologies to her. Your letter goes to an acquaintance who has been neglected to say that he, or she, is not forgotten. Your letter represents you whenever circumstances or conditions make it impossible for you to be present personally.

And that is why your letter must not only be correct: it must be cordial. It must not only be in good form; it must be gracious, and warm with the touch of your personality.

It is, therefore, not with the thought of reducing the art of correspondence to formulæ that the following pages are written; but rather with the thought of helping you express yourself on paper. There are certain forms and conventions dictated by good taste to which we are all expected to adhere. Yet there is plenty of room for individuality in correspondence; and the forms here given are meant as clay models for you to mould into an expression of your own thoughts.

THE ETIQUETTE OF STATIONERY

Before considering the letter itself, let us devote a few minutes to letter paper, its selection and its use. Character is revealed as clearly in the stationery we use as it is in the clothes we wear or the language we employ.

Just as in everything else, there are new fashions in the sizes, forms, and general appearance of note paper and envelopes each season. It was not so long ago that Fashion voiced in no uncertain manner that tinted or coloured stationery was bad taste; yet to-day tinted papers are being used quite generally. And etiquette accepts them if they are not garish or glaring.

For the best of taste, use plain, unruled sheets of note paper that fold once into their envelopes. The paper may be white, delicate gray, or softly toned to a

pearl or ivory. Subdued tones of blue, green, or buff are not objectionable; but exaggerated tones and conspicuous designs should be avoided.

Letter paper and envelopes should be of the same colour and of about the same thickness. The envelope may be of a slightly heavier paper, but should not be different in appearance. Some of the most fashionable stationery used to-day boasts envelopes that conceal beneath their simple white exterior colours as vivid as a midsummer rainbow. These gay-coloured envelopes are acceptable only when the correspondence is of an informal nature. And even then it must be remembered that frivolous linings belong to the stationery of the young girl.

Individuality should be expressed in the content of the letter rather than in the selection of stationery. Odd-shaped envelopes, highly scented note paper, violent colourings, and gaudy monograms express—not individuality—but bad taste. It is safest to be conventional, and to choose stationery that is good in quality and texture, conservative in colour and shape, without wide borders, heavy gilt edges or conspicuous monograms.

STATIONERY FOR THE GENTLEMAN

For his social correspondence, the man of good taste uses plain white, unruled note paper and envelopes to match. He does not use tinted stationery, or stationery with a "fabric" finish. Nor does he use monograms, but simply his initials stamped in heavy block type at the top centre of the sheet.

It is not countenanced, in good society, to use business or office stationery for social purposes. Neither the man nor the woman of good taste is ever guilty of this social sin.

The man who lives at his club, however, or who uses it frequently, may write on its stationery. It is also permissible to use hotel note paper for social correspondence when personal stationery is not available.

It is becoming more and more customary for men to use cards cut to the size of their envelopes for social correspondence. These correspondence cards are being used by women also. They are in good taste, but should not be used on occasions of great formality.

It hardly seems necessary to mention here that the gentleman does not use perfumed stationery or envelopes with gay linings.

CRESTS AND MONOGRAMS

Monograms, if used at all, should be decorative without being elaborate or ostentatious. They appear on the note paper only, never on the envelope.

The use of monograms or initials on stationery varies with the whims of Fashion, and no very definite rules can be given here. It is always the best plan, before deciding upon your note paper for social use, to consult your stationer and let his expert advice guide you in your selection.

For stationery that is pure white, a hint of colour is excellent in the monogram. It may be silver, gray, pale blue, or a delicate shade of green. This is entirely a matter of personal taste. The colour of the stamping, however, should harmonize with the colour of the paper. White on light gray is always effective and interesting.

The monogram is placed in the centre at the top of the page when no address is given. When the address appears at the top of the page it is best to omit the monogram entirely. The most fashionable stationery to-day does not bear monograms or crests, but simply

the address engraved in Gothic or Roman lettering at the top of the first page. This lettering should be in black or in dark colour, and the telephone number may appear beneath it in very small letters. For instance:

2350 Parkville Terrace
Telephone 3562 Plaza

Stationery of this type is suitable for everyone in the family.

Crests are not used indiscriminately, but only by those families that actually possess them. Like the monogram, the family crest appears at the top of the first page, centred or a trifle to the left. It is stamped in black, white, silver, self-tint, or in tone to harmonize with the paper. Frequently a combination of colours is used, such as silver and dark blue.

Men do not use monograms on their social stationery. They may, however, use their initials stamped at the top of the first page, or their initials and the address. In the latter case, the initials are placed in the left corner and the address in the right, as:

R. H. de G. 12 Park Avenue

Country-house stationery generally has the name of the place engraved at the top of the first page, centred or to the right. In a list at the left appear the other addresses for railroad, post office, telephone, and telegraph.

THE USE OF SEALING WAX

The letter seal no longer enjoys the vogue it once could claim. Nevertheless, there are many who are faithful to this old and once favourite device.

The seal may be stamped wherever you wish on the back of the envelope, though the most desirable place is in the direct centre of the flap. Choose a smooth wax in colour to harmonize with the colour of your note paper. On mourning stationery black wax is used for the seal.

Nothing bespeaks carelessness as quickly as a crude, untidy seal on an envelope. A little practice will make you skillful and adept in making smoothly finished, attractive seals. Care is always needed in dropping the hot wax and pressing the seal.

Seals are correct and in good form on social correspondence; but under no circumstances should a seal appear on the envelope of a letter that is addressed to a business firm or that concerns itself solely with business matters.

SIZE AND OTHER THINGS

In formal correspondence, the complete text of the note must appear on the first page. Therefore a good size for a woman's stationery is 4½ by 6 inches, though it may be larger than that for general purposes. An excellent size for general correspondence, and a standard size which can be purchased anywhere, is 5⅜ by 6¹⁵⁄₁₆ inches.

For the correspondence card, the size in general use is 3⅜ by 5⅜ inches. A card of more generous size is approved for the man, whose stationery also is slightly larger than that used by the woman.

It is bad taste and poor judgment to write anything of a private or personal nature on a postal card. Anything written on a postal card is a public message, and therefore avoided by people who prefer to keep their private matters to themselves. This type of card, however, may be used to send greetings from a

place of interest, to save time and to show the recipient he is not forgotten.

The appearance of your letter depends largely upon the pains you take with it. A poorly written, badly spaced letter gives an unfavourable impression, no matter how fine the stationery used. You cannot force yourself to write beautifully if you have a naturally poor handwriting, but you *can* force yourself to write legibly, neatly. And with the use of a dictionary you can avoid mistakes in spelling. Write on a straight line and keep wide margins.

As for the sequence of pages, it is customary to write on the first page and then on the third, if the letter is longer than one page. This leaves the fourth page blank and so prevents the writing from showing through the envelope. If the letter is very long, the best sequence is first, second, third, and fourth in the regular order. It is also correct to write on first, third, second and fourth, but never write sideways or crosswise as this makes reading difficult.

The envelope should be of such size that the letter paper can fold once into it. Some envelopes are made one third the size of the letter sheets, which makes two folds necessary, but in this case it is the note paper that is larger and not the envelopes smaller. Very small envelopes should never be used, not only because they are in poor taste, but because they can so easily go astray in the mails.

USE OF THE TYPEWRITER

The new etiquette welcomes the typewriter as a social, as well as business, time-saver. There is absolutely no reason why you should hesitate to typewrite your correspondence, since typewriting is the modern, 20th-century way of "putting talk on paper."

Indeed, you can invest in no better "social secretary" than one of the clever new portable typewriters, which will enable you to dispose quickly and easily of all your correspondence. You need one particularly if your handwriting is illegible or difficult to read.

There are still a few extremists who insist that the typewriter is for business purposes only, and that the typewritten letter used socially is in poor taste. But more and more people are becoming accustomed to the newer trend, and perhaps it will not take long before there is a typewriter in almost every home, just as there are now typewriters in every business office.

The signature to a letter, whether of business or social nature, should be made personally and in ink.

WRITING THE LETTER

It is best not to be guided by too much etiquette when writing letters. After all, a letter is an expression of what you think, and you cannot truly express what you think when you conform to a stilted or standard formula. Say precisely what you want to say, as though you were talking directly to the person. That is what makes your letter interesting.

Though it is not possible to tell you exactly what to write, it is possible to give suggestions that will help you with your correspondence. People like to receive letters; it is a subtle form of flattery. And you can make your letters doubly welcome by adding to them the flavour of your own personality and making them cordial and pleasing in tone.

A good rule to observe is never to write a letter when you are in an ugly or depressed mood. If you are feeling out of sorts, or if you want to write to someone and "tell him exactly what I think!"—by all means write the letter. It will relieve and satisfy you. But

do not mail it. Keep it until the next day, read it—and more likely than not you will destroy it. It is an excellent motto never to write to others what you would not like to read yourself.

Keep out of your letters any mention of your troubles or your worries, unless you are writing to an intimate friend. People do not like to receive letters that are crowded with narration of unpleasant things.

Answer all your correspondence promptly. If you are in doubt as to whether or not a letter requires an answer—answer it. You can never hurt any one by writing to him or her a cordial, pleasant letter; but sensitive people are easily wounded by apparent lack of interest on the part of the friends or acquaintances to whom they have written and from whom they have had no reply.

When writing a letter, bear in mind the person who is to receive it and read it. Do not say in the letter anything you would hesitate to say to that person if he were in the room with you. Keep his interest at heart, and you will write a letter warm with the spirit of friendliness and cordiality, a letter that carries with it more than its message, and that cannot fail to win a cordial response.

BREVITY AND SIMPLICITY

The keynote of all good correspondence is simplicity. Flowery language is to be avoided as meticulously as flourishes in handwriting. Write as you talk, without effusiveness and without affectation.

It depends, of course, upon whom you are writing to whether you expand or condense your letter. A débutante writing to her chum at college will probably fill all four pages—or more—to tell all the news of the town. But if you are writing a letter of congratula-

tion, condolence, or regret, a short, well-written, ably expressed letter is to be desired. Long, wordy letters of apology or explanation are not in good taste.

THE FORM OF ADDRESS

For ordinary social correspondence, the salutation is either "Dear Mr. (Mrs.) Roberts" or "My dear Mr. (Mrs.) Roberts." The form "My dear" is considered more formal than "Dear," except in England, where just the reverse is true.

No one is ever addressed in a social note as "Dear Madam" or "Dear Sir." These forms are reserved strictly for business use and do not appear in social correspondence at any time.

Etiquette does not attempt to outline forms for the intimate, friendly letter. When Caroline Crawley receives a letter from her Robert, it may be addressed to "Darling Caroline" or "My Carrie"—and where is the etiquette that can call either one incorrect!

Such forms as "Dear Miss" or "Dear Friend" are in bad taste and should not be used.

CLOSING A LETTER

The endings "Very truly yours" or "Yours truly" express a certain formality. More cordial closings are "Yours most sincerely" and "Cordially yours." To a close friend or relative one may use such expressions as "Affectionately" or "Devotedly." It is best not to omit the pronoun "yours," as this leaves the phrase unfinished and is not complimentary to the person addressed.

"Yours in haste" and similar phrases are discourteous. Well-bred people do not make apologies of this sort in their letters. They do not write when they are "in haste" but wait for an occasion when it is possible

to write leisurely. It certainly is far from flattering to the recipient to realize that the letter was written to him hurriedly.

THE SIGNATURE

It is not correct to use initials in signing a letter. The full name should be used under all circumstances.

A married woman signs herself "Ellen Jay Scott," not "Mrs. Guy Scott." If she is in doubt as to whether or not the person to whom she is writing is acquainted with her married title, she concludes her letter in this manner:

Yours truly,
Ellen Jay Scott.
(*Mrs. Guy Scott.*)

An unmarried woman signs her letters with her full name. To make her title to a stranger she prefixes "Miss" to her signature, thus: "(Miss) Margaret Scott."

A man signs his letters with his full name. If he is writing to a woman with whom he is barely acquainted, he uses the closing "Very truly yours." The same form is used generally in business correspondence.

It is undignified and confusing to sign a letter with the Christian name only, unless you are writing to an intimate friend or relative.

An old family servant is addressed "My dear John" or "My dear Mary." In this case the signature should be "E. J. Scott" instead of "Ellen J. Scott." In most households servants are addressed by their last names, and John Roberts would be addressed as "Dear Roberts." Servants who are strangers are addressed in the third person, as for instance:

Mrs. Guy Scott would like to see Mary Smith on Thursday at eleven o'clock with regard to the position of lady's maid.

ADDRESSING THE ENVELOPE

The customary and correct form for addressing an envelope is:

Mrs. Guy Scott
130 Park Avenue
New York City

It is also correct to indent each line in this manner:

Mrs. Guy Scott
130 Park Avenue
New York City

Punctuation may be used, but it is better form to omit punctuation entirely. Abbreviations should not be used; all street addresses, cities, and states should be spelled out. The one exception to this rule is in the case of long names for states, such as Pennsylvania and Massachusetts. The abbreviations Pa. and Mass. are familiar and customary and may be used.

An envelope should always be addressed with the full name of the person to whom the letter is sent. If there are several names such as "John Robertson Carl de Graf," the middle names may be reduced to initials and the envelope addressed: "Mr. John R. C. de Graf."

All women are addressed either as "Mrs." or "Miss." A widow remains "Mrs. Guy Scott" and is addressed as such—never as "Mrs. Ellen Scott." A woman who has divorced her husband is still "Mrs. Guy Scott" unless she prefers to call herself "Mrs. Graf Scott," her own name having been "Ellen Graf." The oldest

daughter in a family is "Miss Scott"; her younger sister is "Miss Helen Scott." Thus a letter addressed to "Miss Scott" goes to the oldest daughter in the family.

A young boy may be addressed as "Master." An invitation addressed to a young girl, even a child, is addressed "Miss."

The form, "The Messrs. Scott" is not correct when addressing a father and son. This form may be used only for unmarried brothers. If Roy Scott and Bruce Scott, being brothers and both bachelors living together at their club, were invited to a dinner or a dance the envelope would very properly be addressed "The Messrs. Scott." The word "Messrs." simply means "Misters."

The word *personal* or *important* should under no circumstances be added to a letter sent by mail. If a letter is to be forwarded, however, a notation to the effect may be added in the lower left corner of the envelope. It should read simply "Please forward."

The words "and family" are no longer regarded as the best of form. If Mr. and Mrs. Scott are to be invited to a wedding, and they have a daughter who is to be invited also, it is necessary to send a separate invitation to the daughter. Even if there is a young boy in the family, a child of six or seven, he should receive a separate envelope addressed to "Master Scott."

The Letter of Condolence

Unquestionably this is one of the most difficult of all letters to write. But those of us who are really moved to sympathy at the news of a friend's misfortune or unhappiness should have no difficulty in writing a few well-chosen words of sympathy.

The letter of condolence is written and sent immediately upon receiving intimation of a death. Acquaintances do not write letters of sympathy, but may send flowers with their visiting card on which is written "Sincerest sympathy" or "Please accept my heartfelt sympathy."

Friends and relatives of the bereaved family write sincere notes of condolence. It is best not to write a letter at all if one is not really in sympathy, for a page filled with empty platitudes and flowery sentiments irritates and hurts. There is no need for writing at length. A few words of courage, of honest sympathy —a note that carries with it the spirit of a handclasp, the warmth of understanding—such a letter is welcome and often helps assuage the wound of unhappiness.

In writing the letter of condolence it is not so much what you say as what you *do not say* that counts. Be very brief, and say nothing that can in any way cause pain. Perhaps these two models will help you plan your letter of condolence:

Dear Mrs. Scott:

I hasten to offer you my profound sympathy for the great grief that has fallen upon you and your household. If there is anything I can do, I hope you will not hesitate to call upon me.

Cordially yours,
Harriet B. Andrews.

Dear Evelyn:

News has just come to me of your great loss and you cannot know how grieved I am. How I wish I could be with you now to share your sorrow!

Be strong, Evelyn dear, and find solace in the memory that you had your mother with you through so many golden years.

You know that you have my deepest, most heartfelt sympathy.

Affectionately yours,
Mabel.

Letters of condolence are sometimes answered with short notes of acknowledgment. More often a formal card of acknowledgment is engraved and sent to all friends and relatives. It reads, simply,

Mrs. Guy Scott and Family
gratefully acknowledge
your kind expression of sympathy

Frequently letters of condolence are acknowledged orally, in which case no written acknowledgment is necessary.

Following is a model for an acknowledgment to a letter of condolence:

Dear Mrs. Andrews:

I want to thank you for your very kind expression of sympathy. It was a great comfort to me, in my unhappiness, to have a word of courage from you, and to know that I might call upon you should I have to do so.

With deep appreciation of your sympathy, and your offer to be of service to me,

Yours sincerely,
Ellen Jay Scott.

The Letter of Congratulation

Like the letter of condolence, the letter that congratulates should be brief, cordial, and sincere. One does not send a letter congratulating a new acquaintance on his marriage. A visiting card bearing the words "Heartiest congratulations" is correct. Nor does one send congratulations to a bride; she receives "best wishes" and the groom receives the congratulations. To the bride and groom together it is customary to send a telegram of congratulations on the day of the wedding, or as soon after as possible.

There are various kinds of letters of congratulation. The following may serve as models to help you mould your own thoughts into expression:

ON A BIRTHDAY

Dear Helen:

My heartiest congratulations on your birthday! May you be as happy in the years to come as you have been in this wonderful year that has just gone by.

I am sending by this mail a little token which carries my message of best wishes. I do hope you will like it.

With kind regards to all at home, I am

Affectionately yours,

Annabelle.

TO AN ENGAGED GIRL

My dear Miss Scott:

I have just heard of your engagement to Bruce Evans and I want to be among the first to tell you how happy we all are, here at the

school, to know that you have won so splendid a chap.

I am so very glad for you, as I know how happy you must be. And surely Bruce is to be congratulated!

With every good wish to you both,

Sincerely yours,
Helen G. Wadsworth.

ON A WEDDING ANNIVERSARY

Dear Mary and George:

Robert and I are thinking of you to-day, on your tenth anniversary, and we know how happy you must be. We send you our heartiest congratulations and best wishes for the years to come. May we all be together on your fiftieth anniversary!

Affectionately yours,
Harriet.

ON THE BIRTH OF A CHILD

My dear Mrs. Huntington:

Count me among the first to wish you every happiness with your new daughter.

Mr. Graf joins me in wishing you and Mr. Huntington all joy and pleasure in little Miss Joan and we extend to you both our heartiest congratulations.

Very sincerely yours,
Ellen B. Graf.

The Letter of Thanks

It would be ridiculous even to attempt to give here the real letter of thanks that you should write. The

letters given here are only empty forms, formulæ, for you to use as a foundation upon which you build your own letter. Let your letter be a free, sincere expression of gratitude, cordial and gracious, unhampered by stilted phrases or expressions.

Write your letter of thanks as soon as possible after the gift has been received or the favour has been done. Write with the warmth and kindliness you honestly feel, and make your letter as cordial as you know how. We hope these models will be helpful:

FOR A WEDDING GIFT

Dear Mrs. Howland:

You cannot imagine how delighted I was to receive the wonderful mirror you and Mr. Howland sent us. Bruce and I have decided to hang it in our drawing room, and we do hope you will come soon to see how well it looks.

With many thanks,

Yours cordially,
Rosalie King.

Jessica dear!

How perfectly sweet of you to send me the lovely jade vase! How did you know it was just precisely what I wanted? Bruce thinks it is the most handsome vase he has ever seen.

Remember, you are coming in on Thursday afternoon to see the gifts.

With love,
Rosalie.

FOR GIFT TO A BABY

Dear Mrs. Courtly:

What an adorable little sacque you sent the baby! I wish you could see how cunning he looks in it. Do come soon, won't you?

Both baby and I want you to know how we appreciate your kindness.

Cordially yours,
Lucy R. Barlow.

FOR A CHRISTMAS GIFT

Dear Robert:

I know I shouldn't have peeked before Christmas, but somehow the wrapping just slipped off! What lovely book-ends, Robert, and how nicely they suit my desk. I am delighted with them.

Many thanks. Come in soon and see them, won't you?

Sincerely yours,
Ellen Scott.

FROM EMPLOYEE TO EMPLOYER

My dear Mr. Blank:

It was very kind of you to remember me, and I want to thank you for the generous check that awaited me this morning. Please know that I appreciate your thoughtfulness.

With all good wishes for the coming year,

Gratefully yours,
John R. Brown.

The Bread-and-Butter Letter

After having been entertained at the home of a friend, staying over a Sunday or for a longer period,

it is necessary that you write what is familiarly known as the "bread-and-butter" letter. Constant usage has made this term acceptable. The "bread-and-butter" letter is simply a letter of thanks to the hostess at whose home you were entertained, and of whose bread and butter—in the sense of hospitality—you partook.

The letter may be brief or chatty, as you please. Following are two models:

Dear Mrs. Bevans:

This is to tell you again how very much I enjoyed the week-end at Pine Rock. We got into the city at five and Morgan brought me out home in a taxi. Mother is giving a small bridge this afternoon and so I found everyone busy, for while there is not a great deal to do, it is impossible to get any one to help do it.

Tell Mr. Bevans that I am arranging for three or four tennis games next week, so that when I come again, if I don't win, I shall at least not be beaten quite so shamefully.

Let me know when you come to town on your next shopping trip. Perhaps we can arrange for lunch together somewhere.

Very sincerely yours,
Helen R. Janis.

Dear Mrs. Kingly:

I want you to know that every moment at Broad Terrace was a delight. I cannot remember when I ever had such a good time. What a wonderful hostess you are!

It was so good of you to include me. Thank you a thousand times.

Very sincerely yours,
Helena Broderick.

The Letter of Introduction

A letter of introduction should be simple and to the point. Nothing of a personal nature should be included in it. Two examples are given here.

Dear Travers:

The bearer of this note, Mr. Robert Duncan, of Chicago, plans to be in your town for two months. Besides being a personal friend of mine, he is the advertising manager of the Goodfield Company in Los Angeles, and knowing as I do how interested you are in advertising, I feel that you would like to know him.

You will find him good company everywhere, I think, for he not only talks entertainingly but he plays tennis and golf and bridge—and plays them well. I hope that you will be able to help him enjoy his stay in Madison.

With kindest regards to Mrs. Travers, I am

Cordially yours,
Robert Westely.

Dear Elise:

Harvey Wilson, who is a very great friend of ours, is to be in New York this winter before going abroad to make his home in England. Anything you can do to make his brief stay in New York pleasant will be greatly appreciated by Lloyd and me.

Yours as always,
Harriet Balfour.

The Child's Letter

The child cannot be taught too early to take care of its own correspondence. At first it may be guided entirely by Mother's suggestions; but the youngster will soon find pleasure and enjoyment in creating original letters.

And original they will be! Children have considerably more personality than grown-ups, and they must get that personality into what they write. Otherwise the letters will sound stilted and unnatural.

Do not be too critical of the child's first efforts. Pass over mistakes, and let the letter sound as if the child, and not you, had written it. At the same time, teach the child to be careful. With a little tact, even the most careless child can be brought to take pride in the letter "I wrote all my very own self!" And don't make the child say things that it doesn't want to say. Protect it from the petty insincerities of social life as long as possible.

Here are a few letters that might have been written by children between the ages of seven and twelve.

TO AN AUNT THANKING HER FOR A BIRTHDAY GIFT

Dear Aunt May:

Thank you very, very much for the dolly you sent me. She is so pretty and I have named her May. I love her very much. She is the nicest of all my birthday presents.

Tom says he does not like dolls. He has a dog, but I am afraid of dogs. Do you like dogs?

Please come to see me soon. You will see the dress Mamma is making for my dolly.

Your loving niece,
Annabelle.

TO A GRANDMOTHER ON HER BIRTHDAY

My darling Grandma:

I am thinking of you to-day because this is your birthday. I hope you have received lots of nice presents. Did you have a big cake with candles on it?

I think you will like the present I am sending you. Mother says she will take me to see you soon. I hope it will be very, very soon!

Good-bye, dear grandma. Many happy returns of the day.

With love and kisses,
Evelyn.

A YOUNG BOY TO HIS UNCLE

Dear Uncle Frank:

I wish you were here to see what great pictures I have made with the box of paints you sent me. One picture is a cow. Another is a soldier and a dog. The soldier has on a red coat. The dog has long, brown hair. I like painting.

Mother says you are coming soon and I am glad. I want you to see my new terrier. I call him Jack. He is only a little dog, but he will grow up. Helen doesn't like him. She is afraid.

I caught a perch in the river yesterday. When you come again we will fish together.

Your loving nephew,
Ralph.

The Friendly Letter

It would be as useless to give forms for the friendly letter as it would be to outline conversations between friends. In a letter to a friend you write what you want to write, simply, cordially, and with no regard for formula.

"The friendly letter," says Elizabeth Myers, "is our proxy for a little *tête-à-tête*, telling of the personal news of the day, and should be as extemporaneous as daily speech. Such letters are given free scope and it would be as bootless to dictate rules as it would be to commit a monologue to memory prior to a friendly visit."

When writing to a friend, try to imagine that you are sitting beside him, or her; say in your letter precisely what you would say to that person directly. Don't pour into your letter all your personal fears and troubles. No one likes to receive a gloomy letter. Nor should you fill your letter with apologies, or tinge it with the slightest suggestion of sarcasm. Wait until you are in a cheerful, cordial, friendly mood before you take up your pen to begin your letter.

The letter everyone loves to receive is natural and spontaneous, cheerful in tone, warm with the personality of the writer. It contains news, but no gossip. It is sometimes long and chatty, but never runs on glibly from page to page in a tiresome narration of meaningless details. It is interesting, well written, and imparts to the reader a sense of distinct pleasure.

It is often a moot question among friends as to who "owes" the next letter. Among good friends there is no more need to count letters than there is to count visits. You write to your friend whenever you feel

so inclined, whether your last letter has been answered or not.

A wise plan is to write nothing in a letter that you would not be willing for any one to read. Letters sometimes travel far, and one can never be altogether sure that they will not fall into the hands of people for whom they were not intended.

Postscripts on Letter-writing

Although it is correct to use the typewriter for social correspondence, invitations should never be typewritten. Nor should acceptances or regrets be written on the typewriter. Etiquette does not yet sanction this usage.

It is never permissible to write a letter in pencil. The only possible exception to this rule is in an emergency, as on a train where no ink is procurable, or during an illness when one is unable to write otherwise. People of good taste always use black or dark blue ink for their correspondence. Blots show carelessness, and a fastidious person will rewrite the letter rather than send it with an advertisement of his negligence.

Don't send off a letter until you have carefully read it. If there is anything in it that can possibly be misunderstood, that may "sound different" from what you intend to say, rewrite the letter. There is always the chance that your letter may fall into the hands of a third person, and it is safer to avoid writing anything that can in any way react against you.

Underscorings in a letter are in poor taste and should be avoided. Nor is the postscript ever a part of the well-written letter.

Whether you are writing a simple social note or a long friendly letter, take the greatest possible care with it in form and content. Bear in mind the old Latin proverb, "*Litera scripta manet*"—"The written letter remains."

CHAPTER XIII

INVITATIONS AND ACKNOWLEDGMENTS

INVITATION COURTESY

A young woman decides to be a June bride. While May-time is still smiling its way through the calendar, the invitations journey forth to her relatives and friends. There is one among them for you.

Or perhaps a youth comes home from college for a holiday, and his mother arranges a tea in his honour. She hands her secretary the invitation list, and one of the first names in this list is your own.

It may be that you treasure as a friend a happy new hostess, a bride who has come to your town to live. In a flurry of pleasant excitement she is planning her first dinner party. There is a batch of addressed envelopes on her writing-desk, and lo! your name heads all the rest.

Such invitations as these convey a distinct compliment. The June bride, the college-boy's mother, the eager new hostess—all three want you. In planning their entertainments they thought of you. In dreaming of her wedding, the bride-to-be pictured you among the guests. The dinner hostess, timid and inexperienced, found solace in the thought that you would be there. Flattering—these invitations!

Indeed, all invitations are flattering, for they express friendliness and offer hospitality. That is why all invitations should receive prompt and courteous

attention. It is a flagrant disregard of courtesy and convention to neglect an invitation, no matter how informal it may be.

The invitation should be acknowledged within a week of its receipt. The acknowledgment should be a definite acceptance or regret. You cannot, if you would be gracious and courteous, say, "I hope I shall be able to come" or "If I am in town I shall be glad to come." Whatever you say must be definite. There should not be in the mind of the hostess the slightest doubt as to whether or not you will be present.

FORMAL AND INFORMAL INVITATIONS

All invitations fall into two general classes: formal and informal. It is not the function that governs the type of invitation, for the invitation to a dance may be either formal or informal. It is the nature of the dance that determines whether a formal invitation or a cordial, informal note shall be written.

Occasions that require the formal invitation are the ceremonious tea, the formal wedding, the elaborate dinner or dance, the fashionable garden fête, the important club entertainment. For this type of invitation the punctilious hostess uses plain white, unruled sheets that fold once into their envelopes. The invitation itself may be engraved, or it may be penned in the hostess's own handwriting. The new etiquette announces unfalteringly that neat handwriting is preferable to cheap printing. Unless you can have your invitations finely engraved, write them yourself.

The form of this invitation is somewhat fixed. Whether engraved or written by hand, the formal invitation is invariably in the third person. That is, it does not use the pronoun "I" but is couched in terms of the full name, as:

"Mr. and Mrs. John Hay Clark
request the honour of,
etc.

Although extreme formality has vanished from American life, this highly formal type of invitation remains, a last reminder of the era that has passed. The correct hostess does not deviate from the form that good usage has established and tradition has preserved.

Jolly afternoon teas, gay little luncheons, small dinner parties, suppers, simple weddings—all these are informal functions requiring the informal invitation. This is simply a cordial, friendly note for which there can be no fixed form as there is for the formal invitation. It is penned on correspondence paper or correspondence cards, and it is written very much in the manner of a friendly letter.

Etiquette now accepts the invitation made personally when meeting a friend in the street or at the home of another friend, and the invitation extended over the telephone. Both fall under the class of informal invitations. They are quite acceptable in the 20th-century scheme of time-saving. It must be remembered, however, that the invitation extended in person or over the telephone must be as gracious and correct as the invitation extended in black and white.

THE VISITING-CARD INVITATION

When one wishes to be neither strictly formal nor entirely informal, it is permissible to use the ordinary visiting card. If the occasion is a dance, for instance, one writes these words in ink in the lower left corner:

Dancing at eleven
April the fifth

This type of invitation is not acceptable when the occasion is of great formality such as a dinner in honour of a visiting celebrity, a début dance, or an elaborate garden party. Its use is confined almost entirely to such occasions when friends gather at a tea, a dance, or a dinner. They gather more or less informally, but the hostess wishes the function to carry a certain degree of formality.

THE ACKNOWLEDGMENT

As we have already indicated, the acknowledgment must be made promptly, within a week at the most. And it must be a definite acceptance or regret.

Under no circumstances should an invitation be acknowledged on a visiting card, even though the invitation itself may be in the form of a visiting card. To this type of invitation it is good form to respond with a short note of acceptance or regret penned on correct white note paper.

Acknowledgments to formal invitations are written on white note paper or correspondence cards. The acknowledgment follows as closely as possible the wording of the invitation, which means that the third-person invitation must be answered in the third person. For instance:

Mr. and Mrs. John Blank
accept with pleasure,
etc.

The informal invitation can be acknowledged in only one way: a cordial, friendly letter of acceptance or regret. Both the informal invitation and its acknowledgment take the form of general correspondence.

In replying to an invitation, explicit details must

be given. The day of week, date, and hour should be quoted from the invitation. For instance, you do not say "I shall be delighted to attend your tea" but "I shall be delighted to attend your tea on Thursday, May tenth, at four o'clock." This enables the hostess to correct any mistake that may have been made in the invitation, and obviates the possibility of calling on the wrong day or at the wrong hour—a most embarrassing situation for everyone concerned!

The invitation given by telephone or by word of mouth is courteously declined or accepted at once. It is both inconsiderate and discourteous to say, "I will let you know."

You cannot, if you are well bred and polite, write to someone who has kindly invited you to a dinner or dance and say, "I am sorry I cannot come." You must say, "I am sorry that the illness of my mother makes it impossible for me to come" or "I cannot come because I shall be out of town at the time." The regret must carry with it a sincere and honest excuse.

ADDRESSING THE INVITATIONS AND ACKNOWLEDGMENTS

Formal invitations for evening affairs should be addressed to husband and wife, omitting neither one nor the other. (The exception to this rule is the "stag" or its feminine equivalent.) If there is one daughter in the family who is to be invited, her name may be included in this invitation. But if there are several daughters, they receive an invitation addressed to "The Misses Blank." All masculine members of the family, other than the husband, receive separate invitations.

Invitations sent to a husband and wife are acknowledged in the names of both. If a daughter is

included, her name is added to the acknowledgment. The wife usually answers the invitation, and although it was sent in the name of Mr. and Mrs. John Hay Clark, she sends her acknowledgment to Mrs. Clark alone. In other words, the acknowledgment contains the names of both Mr. and Mrs. Clark, but the envelope is addressed to Mrs. Clark.

The Wedding Invitation

Not later than fifteen days, and not earlier than four weeks before the date set for the marriage, wedding invitations are sent to those friends, relatives, and acquaintances who are to be present at the ceremony. When the wedding is to be a large church ceremony, invitations are issued to all those whose names appear on the visiting lists of the two families, that is, all who are counted as friends or acquaintances of the families. They are issued also to relatives and friends of the bride and groom who may be travelling abroad, to the important business associates of the groom and those of the bride's father. Intimate friends and relatives in mourning are invited, though they are not expected to attend.

For a simple home wedding it is necessary to exercise more discrimination in the selection of guests. Relatives and intimate friends of both families are invited, of course. But no casual acquaintances are included. In sending out the invitations, the bride-to-be and her mother must take into consideration the size of the reception or drawing room and the number of people that can comfortably be accommodated.

SIZE AND MATERIAL

Demanding two envelopes as it does, the paper selected for the formal wedding invitation should be of

very fine, medium-weight quality. And it should be white, of course—for white was made for brides!

Where is the bride-to-be who does not devote many happy hours to the planning of how her invitation shall read, what it shall say? Yet it invariably devolves into the customary formula, proudly engraved on double sheets of note paper in plain script, Roman capitals, or block lettering. Formula, indeed! It is quite new and original to the bride-to-be.

The invitation is issued in the name of the bride's parents; or, if she is an orphan, in the names of a married brother and his wife, of her guardian, or of her nearest male relative. Sometimes when parents are living apart, but are not legally separated, they unite their names on the occasion of a daughter's wedding. But if they are legally estranged, the invitations are issued by the parent with whom the daughter is living.

In rare cases it happens that there are no relatives close enough to extend the wedding invitations, no guardian, no very intimate friend. Under these circumstances the invitations may be issued by the bride and groom.

Pure white, unglazed paper is used for the wedding invitation. If the bride's family possesses a crest, it may appear at the top of the first page, embossed in plain white. A recent fashion, quite acceptable, is to have the bride's initials embossed in white where the crest would appear. But it is not acceptable to use such decorations as gilt edges, borders, entwined letters or any devices in colour.

Only the first page of the double-fold sheet may be engraved. The size of the sheet varies an inch or so from season to season, and varies also in different localities. It is always advisable to consult a good

stationer concerning such matters as size, texture, style of engraving, etc. Even the wedding invitation is subject to the passing whim of fashion.

CONCERNING THE ENVELOPES

As we have previously indicated, the wedding invitation requires two envelopes. The first, matching in texture and quality the double-fold sheet, is used as a protection for the invitation. The sheet is folded once into this first envelope which bears only the name of the guest. It remains unsealed.

The second envelope is slightly heavier. It is large enough to hold the invitation and the inner envelope. It is sealed, stamped, and addressed with the full name and address of the person for whom it is intended. In this envelope the invitation is mailed.

The correct way to insert the first envelope into the second is with the name on the inner envelope facing the back of the outer, so that it can be read quickly when removed. When lifting the inner envelope from the outer, the recipient should be able to see the name at a glance.

Church and reception cards are enclosed with the wedding invitation. "At home" cards, however, are sent out separately after the wedding.

INVITATION TO CHURCH WEDDING

The phrase "request the honour of your presence" must appear in the invitation to a church wedding. The form "pleasure of your company" is reserved for home weddings.

Ordinarily the invitation to a church wedding requires no acknowledgment other than one's presence at the church on the day specified. Sometimes, however, the words "Please reply" or "Kindly respond" are

added, which means that a prompt acknowledgment is necessary. The initials R. S. V. P. are no longer used by people of good taste.

Following are two forms, both correct, for the church wedding invitation:

Mr. and Mrs. John Grey Taylor
request the honour of
.....(name written in)
presence at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Thursday, the ninth of May
at four o'clock
St. Thomas's Church
New York

Mr. and Mrs. John Grey Taylor
request the honour of your presence
at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Friday, the fourth of June
at six o'clock
at the New Presbyterian Church
Boston

Instead of "to" the word "and" or "with" may be used. For instance:

at the marriage of their daughter
Helen Marie
with
Mr. Raymond Jay Mitchell

or

Helen Marie
and
Mr. Raymond Jay Mitchell

When the wedding is large and it is necessary to restrict or limit attendance, an engraved admission card is enclosed with the invitation. It reads simply:

PLEASE PRESENT THIS CARD
at St. Thomas's Church
on Thursday, the ninth of May

An invitation to a church wedding is solely for the ceremony. If the guest is to be invited to the wedding breakfast or reception afterward, a separate invitation is enclosed with the invitation to the ceremony. Sometimes just a small card is enclosed, inscribed simply with these words:

Reception
at four o'clock
Forty-six Lafayette Street

For the wedding breakfast an engraved invitation of this kind is enclosed:

Mr. and Mrs. John Taylor
request the pleasure of
☞.....(name to be filled in)
company, at breakfast
on Thursday, the ninth of May
at twelve o'clock
Twenty-eight Park Terrace

The reception invitation is engraved in the following form:

Mr. and Mrs. John Taylor
request the pleasure of your company
at the wedding reception of their daughter
Helen Marie
and
Mr. Raymond Jay Mitchell
on Thursday afternoon, May the ninth
at four o'clock
28 Park Terrace

INVITATION TO HOME WEDDING

The phrase "pleasure of your company" is substituted for "honour of your presence" in the invitation to a home wedding. The correct form follows:

Mr. and Mrs. Robert Guy Brown
request the pleasure of your company
at the marriage of their daugther
Dorothy
to
Mr. Henry Van Buren
on Tuesday afternoon, June the first
at four o'clock
Twenty-two West End Avenue

Sometimes the wedding takes place in the country, or someone who lives at a great distance is invited. A small card like this one is generally included:

Train leaves Grand Central Station
for Glenville at 11:42 A.M.

Returning train leaves Glenville
for New York at 6:10 P.M.

WEDDING AT HOME OF A FRIEND

Sometimes, as a matter of convenience or preference, arrangements are made to have a wedding take place at the home of a friend or relative. This is the correct wording for the invitation:

The pleasure of your company is requested
at the marriage of
Miss Marian Benson Joyce
to
Mr. John Hay Brown
on Monday, the twentieth of June
at twelve o'clock
at the residence of
Mr. and Mrs. Herbert Smith Hopkins
Eighteen Johns Street

FOR THE VERY SIMPLE WEDDING

Weddings are frequently quite simple, with only a few relatives and very intimate friends present. When the wedding is so small that no invitations are engraved, the bride writes them herself. They take the form of general correspondence. Following is an example of this type of wedding invitation:

Dear Emily:

Robert and I are to be married at noon on Thursday, the twenty-first of this month. The ceremony will be at St. Mary's Church, and we both want you to be there. And we want you to come afterward to the little wedding breakfast at my home.

Do write before that time and let me know

you will be there. With much love from Robert and me,

Affectionately yours,
Caroline.

THE SECOND MARRIAGE

If the widow is young, invitations to her second marriage are issued in the name of her parents or her nearest relatives. The form is quite the same as the ordinary invitation, except that the full name is used. For instance:

Mr. and Mrs. Robert Brown
request the honour of your presence
at the marriage of their daughter
Dorothy Brown Lee
to
etc.

The divorcée uses whatever name she has taken after the divorce. She may use the name of her ex-husband, or her maiden name if she has resumed it.

It may be that the woman who is to be married for the second time has no near relatives to issue the invitations. This form may be used:

The honour of your presence is requested
at the marriage of
Mrs. Helen Roy Chadwick
and
Mr. Bruce Kenneth
on Wednesday, October the fifteenth
at four o'clock
Church of the Redeemer

WEDDING ANNOUNCEMENTS

Announcements engraved on note paper like that used for invitations are sent after a wedding if no general invitations were issued. They are often sent instead of invitations to friends who live at too great a distance to be present at the ceremony. They require no acknowledgment, although it is customary to send a note of congratulations or to call on the parents of the bride.

The announcement generally reads:

Mr. and Mrs. Roger Smith
have the honour to announce
the marriage of their daughter
Mariette
to
Mr. Seymour R. Kenneth
on Thursday, September the tenth
One thousand nine hundred and twenty-four
in the City of New York

The announcement of the marriage of a widow of mature years is engraved on note paper and reads:

Mrs. Mariette Smith Lee
and
Mr. Herbert Gaylord Kenneth
announce their marriage
on Thursday, December the twelfth
One thousand nine hundred and twenty-three
at Saratoga Springs
New York

HOW TO ACKNOWLEDGE WEDDING INVITATIONS

When a breakfast or reception card is included with the invitation to a church wedding, response must be made promptly. The acknowledgment should follow as closely as possible the wording of the invitation. It is written on the first page of a sheet of note paper, and addressed to the person or persons in whose name the invitation is issued. Here is the correct form for acceptance:

Mr. and Mrs. John H. Mortimer
accept with pleasure
Mr. and Mrs. Henry B. Fletcher's
kind invitation to be present at the
marriage of their daughter
Helen Marie
to
Mr. Thomas Wolcott
on Tuesday, the seventh of April
at twelve o'clock
and afterward at the wedding breakfast

Like the acceptance, the regret is worded in third-person form and follows closely the wording of the invitation:

Mr. and Mrs. John H. Mortimer
regret exceedingly that they
are unable to accept
because of the illness
of their son
Mr. and Mrs. Henry Fletcher's
kind invitation to be present at the
marriage of their daughter,
etc.

The acknowledgment to the written invitation, from one friend to another, has no fixed form but follows the trend of general correspondence. For instance:

Dear Caroline:

I shall be delighted to be present at your wedding to Robert on Thursday, the twenty-first. I will be at St. Mary's Church in time for the ceremony, and accompany you home afterward for the wedding breakfast.

I would like to run in and chat with you before the happy day, but I know how busy you must be. My love to you and Robert.

Affectionately,
Emily.

RECALLING THE WEDDING INVITATION

A sudden death in the family, illness, accident or any serious happening makes necessary the recall of a wedding invitation. The parents of the bride should notify immediately all those to whom invitations were issued. The quickest and most expedient method is to send small engraved or printed cards reading:

Owing to the sudden death of
Miss Rose Brown
the sister of Mr. Kenneth Brown
Mr. and Mrs. James Curtis beg to
recall the invitations issued for
the marriage of their daughter,
Grace Helen,
on Thursday, February the fourth.

If there is no time to send out these cards, some one in the family may call up individually on the telephone

each person to whom an invitation was sent, explaining what has happened and recalling the invitation.

INVITATION TO A WEDDING ANNIVERSARY

Unlike the wedding invitation, that of the anniversary may display some device or design. It is usually in the form of the initials of husband and wife, entwined or in monogram. The year of the wedding and the present year are usually stamped at the top.

The anniversary invitation is engraved on sheets or cards, if the celebration is to be formal. For a simple, family reunion ordinary letters penned on correct stationery take the place of the invitation.

For a silver wedding, the engraving may be done in silver. Gold lettering is permissible when the entertainment celebrates a fifty-year wedding aniversary.

The two most approved forms for anniversary invitations are given here:

1875 *1900*
Mr. and Mrs. Henry Ascher
At Home
Wednesday evening, May twelfth
after eight o'clock
Thirty-two Midlawn Terrace

1873 *1923*
Mr. and Mrs. Henry Ascher
request the pleasure of your company
on the fiftieth anniversary
of their marriage
on Thursday, September the first
at eight o'clock
Thirty-two Midlawn Terrace

CHAPTER XIV

INVITATIONS AND ACKNOWLEDGMENTS
(*Continued*)

DANCE INVITATIONS

The word "ball" is used only in connection with an assembly or a charity dance; never otherwise. Following are the most approved forms of invitation for the formal dance:

Mr. and Mrs. James Kilgore
request the pleasure of your company
on Thursday evening, January the tenth
at half-past nine
o'clock
Dancing *Scarsdale*

Mr. and Mrs. James Kilgore
request the pleasure of
.....(Name written in)
company, at a costume dance
to be given at their home
on Thursday, January the tenth
at eleven o'clock
Costume de rigueur *14 Main Street*

The words "Please reply" may be added, although they should be unnecessary. Every person of good sense and fine courtesy should know enough to respond to an invitation of this type without being requested to do so.

When the dance is not extremely formal, the hostess uses her at-home or visiting card, adding the words "Dancing at ten" in the lower left corner.

The acknowledgment to the formal invitation follows closely the wording of the invitation. The acceptance, for instance, would be:

Mr. and Mrs. John Harris
accept with pleasure
Mr. and Mrs. James Kilgore's
kind invitation to be present
for dancing
On Thursday evening, January the tenth
at nine o'clock

When the acknowledgment is a regret, it is not necessary to repeat the date and hour for the obvious reason that, if one does not expect to come to the dance, details of time are unimportant.

THE DINNER DANCE

One of the most fashionable forms of entertaining at the present time is the dinner dance. The guests first gather for dinner, and later there is dancing for which additional guests come.

It is necessary to issue two separate sets of invitations. One set is for the people who are to come for dinner and dancing both; the other set is for those who are to come for dancing only.

The dinner invitations would be the regular engraved invitations with the words "Dancing at ten" in the lower left corner. For dance invitations the hostess would use her at-home cards, with the words "Dancing at ten" in the lower left corner.

A new method, approved by etiquette, of inviting

people to an informal dance is to use the joint visiting card of husband and wife and write with ink in the lower left corner the words:

Dancing at eleven
April the third

The acknowledgment to the visiting-card invitation may not be on a visiting card. It should be hand written on white note paper, and couched in cordial, informal terms.

FOR THE DÉBUTANTE DAUGHTER

When a dance is given in honour of a débutante, the proper form of invitation is:

Mr. and Mrs. Charles West
request the pleasure of
.....(Name written in)
company at a dance in honour of their daughter
Miss Justine West
on Monday evening, the third of January
at ten o'clock
Ten Merrill Parkway

Sometimes the ordinary dance invitation is issued, and the card of the débutante is included. One of the most fashionable forms of invitation for the dance is:

Mr. and Mrs. Charles West
request the pleasure of
.....(Name written in)
company at a small dance
on Monday, the first of January
at 12 Park Terrace

The name of the débutante does not appear in this invitation, though her visiting card may be included to indicate that the dance is in her honour.

INVITATIONS FOR A SUBSCRIPTION DANCE

Following is the correct invitation to use when the subscription dance is in the drawing room of a hotel. It should be engraved on large white letter sheets.

The pleasure of
.....(Name written in)
company is requested at the
Third Reunion
at the Richelieu Hotel
on Friday evening April the tenth
from nine until one o'clock
Patronesses

Mrs. Johnson	*Mrs. Meredith*
Mrs. Mooers	*Mrs. Thompson*

Mrs. Clure

With this type of invitation it is customary to include what are known as "vouchers." These "vouchers" are for the purpose of enabling subscribers and patronesses to extend hospitality to their friends, and also to bar admittance to those not invited. The "voucher" generally reads:

Third Reunion
Gentlemen's Voucher
Admit.....(Name written in)
on Friday evening, April the tenth
Compliments of.....

A newer form of invitation, to do away with the "voucher," is being used. It reads:

Third Reunion
.....Name here.....
The pleasure of your company is requested
on Tuesday, the tenth of June
at eight o'clock
Community Club
18 Forest Avenue
Please present this card at the door.

If the invitations are issued and distributed by a committee or board of directors instead of by private subscribers, the following words appear in the left corner:

The Committee of the
Third Reunion
Hilldale Club
234 Kingston Avenue

For subscription dance invitations it is good form to use either a letter sheet or a large card. If a letter sheet is used, the invitation should be engraved on the outer face, and the names of the men giving the ball, or the patronesses, listed on the second inner face. If a card is used the names can be listed on the reverse side.

ACKNOWLEDGING THE SUBSCRIPTION DANCE INVITATION

An invitation to a subscription dance, received in the name of the whole body of subscribers, requires a prompt acknowledgment of acceptance or regret to the address given on the card. But if a subscriber extends the invitation to a friend, enclosing with the invitation his or her own card, the acknowledgment is sent

to this subscriber individually. It is usually a short, informal note, something like the one that follows, and it may be addressed to the entire Committee or to its Chairman:

My dear Mrs. Blake:
It is with great pleasure that I accept your invitation to attend the Third Reunion of the Hilldale Club, on Friday, the tenth of April.
Sincerely yours,
Helen R. James.

INVITATION TO A PUBLIC BALL

As we have already indicated, the word "ball" does not appear on an invitation unless it is a public or semi-public function. Charity dances, large club entertainments, dances given by associations—all come under the head of "balls." Here are two forms of invitation for this type of entertainment:

The Committee of the Hilldale Club
request the pleasure of your
company at a Ball
to be held at the Community Club House
on the evening of September the eighth
at ten o'clock
for the benefit of
THE COMMUNITY HOSPITAL
Tickets five dollars

The names and addresses of the patronesses are listed on the reverse side of the card; or if the invitation is on note paper, these names are listed inside on the third page.

The pleasure of your company
is requested
at the
Annual Masquerade Ball
to be held at the Bellmore Hotel
Thursday evening
January the fifth, at nine o'clock
Cards of Admission, Three Dollars
on sale at the
Bellmore Hotel and homes of Patronesses

Dinner Invitations

The American hostess is justly proud of her formal dinners. And like Madame de Sévigné, famed for her correspondence, she insists upon having the invitations correct in every detail. Thus, whether handwritten on note paper or engraved on cards, the invitation usually follows this accepted form:

Mr. and Mrs. John Blank
request the pleasure of
.....(Name written in)
company at dinner
on Thursday, March the twentieth
at eight o'clock
450 Park Avenue

The hostess who entertains constantly is wise to use engraved blanks which are suitable for dinners, luncheons, dances, musicales, or whatever she is planning. This is the type of blank we have in mind. It serves many useful purposes:

Mr and Mrs. John Blank
request the pleasure of
.....
company at.....
on.....
at.....*o'clock*
450 Park Avenue

The dinner invitation is the highest form of courtesy. It requires prompt and courteous acknowledgment. Well-bred people acknowledge their dinner invitations within twenty-four hours. The correct acceptance and regret follow:

Mr. and Mrs. Herbert Thorne
accept with pleasure
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
at eight o'clock
64 West Drive

Mr. and Mrs. Herbert Thorne
regret that a previous engagement
prevents their accepting
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
64 West Drive

In writing regrets it is always more courteous to give the reason for being unable to accept. Some people refuse to do this, believing with the old maxim-maker that "Friends need no excuses." The new etiquette, therefore, mildly overlooks the omission of a

reason in the regret, but the old-fashioned etiquette looks upon it as a distinct discourtesy.

IN HONOUR OF A CELEBRATED GUEST

If the hostess gives a dinner in honour of a celebrated guest or a visiting friend she may use her engraved form (see preceding page) filling it in as for a dinner, and adding the words:

To meet Mrs. John Blank

at the bottom in ink. Another method is to have small cards printed and enclosed with the invitation.

Perhaps the occasion is one of extreme importance, warranting special engraved invitations. They should read:

To meet
Mr. and Mrs. McAllister Doran
Mr. and Mrs. John Blank
request the pleasure of
.....(Name written in)
company at dinner
on Thursday, January the sixth
at eight o'clock
450 Park Avenue

THE SIMPLE INFORMAL DINNER

When the dinner is a small, unceremonious gathering of friends, the invitation takes the form of general correspondence. The informal dinner invitation is sent by the wife for her husband and herself, and is addressed to Mrs. Blank for both Mr. and Mrs. Blank. Here, for example, is a typical invitation to a simple dinner, and immediately following is the correct acknowledgment:

Dear Mrs. Harris:

We are planning a small dinner for Thursday, November the eighth. Will you and Mr. Harris give us the pleasure of being with us?

I do hope you are disengaged for that evening. We dine at eight o'clock.

Yours sincerely,
Margaret B. King.

Dear Mrs. King:

Mr. Harris and I will be delighted to dine with you and Mr. King on Thursday, November the eighth, at eight o'clock.

With kindest regards, I am
Sincerely yours,
Millicent Harris.

Between intimate friends, the invitation and acknowledgment would be more informal, carrying the same note of cordiality one finds in the friendly letter.

WHEN THE DINNER IS NOT AT HOME

A new trend in entertaining which spares the home but spoils not the hospitality is the dinner party at a hotel or fashionable restaurant. Business and professional women find this an admirable method of returning hospitality. It enables them to entertain the friends and associates who would otherwise be neglected. Even fashionable hostesses are looking with favour upon the hotel dinner party.

The invitation, handwritten or engraved on plain white note paper, reads:

Mr. and Mrs. John Kay
request the pleasure of
Mr. and Mrs. John Perry Blascom's
company at dinner
at the
Waldorf Astoria
on Wednesday, March the sixth
at eight o'clock
Please respond *41 Tompkins Place*

In this case the hostess must be absolutely certain as to the number of people that will be present; to make sure of a response, therefore, she requests it. Whether it is requested or not, any one receiving a dinner invitation should acknowledge it with acceptance or regret without delay.

If the invitations are engraved, the line "Mr. and Mrs. John Perry Blascom" is written in ink. Or the following form could be used:

request the pleasure of your
company at dinner
etc.

THE DAUGHTER AS HOSTESS

It is necessary for the motherless daughter, who is hostess in her father's house, to include his name in every dinner invitation she issues. Following is a model informal invitation to dinner, issued by a young daughter-hostess.

My dear Mrs. Curtis:
Father has asked me to extend an invitation to you and Mr. Curtis to dine with us on

Tuesday, April the fifth, at half-past seven o'clock. We are looking forward to your coming with a great deal of pleasure.

Cordially yours,
Rose Meredith.

In acknowledging this invitation, whether it be acceptance or regret, the answer must go to the daughter, not the father. It is discourteous to receive a letter or an invitation from one person and acknowledge it to another.

TO POSTPONE OR CANCEL A DINNER

When something unforeseen and unexpected happens to interfere with dinner plans, the hostess must instantly dispatch, either through messenger or special delivery, short written notes cancelling the engagement. The third-person formula may be used, but there must be a certain warmth in the note to avoid any semblance of indifference. These two forms are acceptable if engraved dinner invitations have been issued:

Because of the severe illness of their son, Mr. and Mrs. John Smith beg leave to cancel their dinner, arranged for Thursday, May the fifth.

or

Mr. and Mrs. John Smith regret that the damages done to their house by a recent fire make it necessary for them to postpone the dinner arranged for May the fifth until May the thirtieth.

Of course, if it were just a simple, informal dinner that had been arranged, one would write a friendly note of explanation without thought of form or formula.

INVITING A STOP-GAP

It happens, occasionally, that a guest is unable to come and notifies the hostess at practically the last minute. The usual thing is to call upon a friend to fill the place as a special courtesy. If there is no time, the friend is called on the telephone; otherwise a short cordial note is written, explaining the situation and frankly asking the friend to come in the place of the invited guest who cannot be present.

This is an instance when tact and discretion are of importance, for sensitive people will take offence at being asked to take the place that someone else has relinquished. A letter like the one that follows, however, cannot possibly give offence.

My dear Mr. Cook:

I am going to ask a very special favour of you, and I know that you will be good enough to comply—if no other engagement stands in the way.

Ralph Townsend, who was to have been present at a little dinner party that I am giving to-morrow evening, has just written that he has been called out of town on business. I can think of no one I would rather have in his place than you. Won't you say you will come, and give me more reason than ever for subscribing myself

Gratefully yours,
Janet B. Raines.

In answering this letter, Mr. Cook must definitely accept or decline. If he declines he must give his reason for doing so. Merely to write and say that he cannot come is at once impolite and discourteous. A gracious acceptance follows:

My dear Mrs. Raines:

I'm rather glad that Ralph was called out of town, since it gives me an opportunity to be present at another of your delightful dinners. Thank you so much for asking me.

Yours very sincerely,
Ralph B. Cook.

TO BREAK A DINNER ENGAGEMENT

If you find that some unexpected occurrence prevents you from keeping your dinner engagement, write at once a cordial note to your hostess. If there is no time to write, call the hostess by telephone, or send the note by messenger. You must have a genuine excuse for cancelling a dinner invitation. The letter that follows is an excellent example of the type of note that is acceptable:

My dear Mrs. Christy:

Mr. Cross has been called to Chicago on account of the illness of his mother. We are very anxious about her, and I am sure you will understand why it is impossible for either of us to attend your dinner party next Friday.

With many regrets, I am
Sincerely yours,
Florence Cross.

REQUESTING AN INVITATION FOR A STRANGER

Under no circumstances may you ask for an invitation for yourself. But there are occasions and circumstances when it is quite correct and acceptable for you to request an invitation for a friend or a house guest.

Let us suppose that you are entertaining at your home a young Miss West from out of town. You receive an invitation from Mrs. John Blank to attend a dance. Because you wish to be courteous both to your hostess and to your guest, you write to Mrs. Blank and say:

Dear Mrs. Blank:

Miss Pauline West, whose home is in Cape Middleton, is staying with me for a few weeks.

May I bring her to your dance on Friday? I am sure she will be delighted if you invite her.

Very sincerely yours,
Harriet B. Dash.

Mrs. Blank, being both frank and courteous, answers you, saying:

Dear Mrs. Blank:

You cannot imagine how sorry I am that I cannot invite Miss West to my dance on Friday. You know how small my reception room is, and already I have invited more people than I can comfortably accommodate.

Won't you bring Miss West to tea some day next week? I should be delighted to meet her.

With sincerest regrets,
Yours very cordially,
Caroline Blank.

Or she answers in the form of an invitation, saying:

Dear Mrs. Blank:
By all means bring Miss West with you on Friday. I shall be delighted to have her.
Sincerely yours,
Caroline Blank.

INVITATION TO A FORMAL LUNCHEON

Ordinarily the luncheon is a jolly, informal affair and the invitation is extended over the telephone, in person, or by means of a friendly little note. But sometimes a large and ceremonious luncheon is given in honour of a celebrity or visiting guest and it becomes necessary to have formal invitations engraved, or penned in the proper form.

This invitation is usually issued in the name of the hostess alone, unless the host is to be present and men are to be invited.

Mrs. John Torley Blake
requests the pleasure of
.....(Name written in)
company at luncheon
on Friday, May the first
at one o'clock
11 Park Avenue

It is fashionable in large cities to invite several friends to luncheon at a hotel and later to a matinée. This is regarded as an especially fine method of presenting a visiting guest or a newcomer to one's friends. The invitation that follows may be penned on white note paper or engraved in the manner of a dinner invitation.

To meet Miss Helen Robertson
Mrs. John T. Blake
requests the pleasure of
.....(Name of the guest)
company at luncheon
at the Biltmore Hotel
on Wednesday, April the eleventh
at one o'clock
and afterward to the matinée
The Music Box Revue *11 Park Avenue*

The acceptance or regret to a formal luncheon invitation follows closely the wording of the invitation.

The Informal Luncheon

For the informal luncheon, a brief note of invitation is sent from five to seven days ahead. In making the note brief, cordiality must not be sacrificed. We give here a typical note of invitation and its acknowledgment. Of course, the invitation between intimate friends will partake of the nature of a friendly letter.

My dear Mrs. Blank:
Will you come to luncheon on Wednesday, April the eleventh, at half-past one o'clock? Mrs. Frank Richards will be here, and you have so often expressed a desire to meet her.
Cordially yours,
Helen R. Roberts.

My dear Mrs. Roberts:
I shall be delighted indeed to come to your luncheon on Wednesday, April the eleventh, at half-past one o'clock.

It was very kind of you to remember that I have been wanting to meet Mrs. Richards for so long a time.

Yours sincerely,
Justine Blank.

When the occasion is neither strictly formal nor entirely informal, the hostess may use her visiting card for the invitation, merely writing in ink toward the left below the name:

Luncheon at one-thirty o'clock
March the fourth

The acknowledgment may not be made by calling card; a cordial, informal note should be written.

Receptions and Teas

The word "reception" is applied to several social functions which may or may not be formal and ceremonious. The tea, the "at home," the afternoon dance in honour of a débutante daughter—all fall under the head of receptions.

When mother and débutante daughter are to receive the guests together, the invitation reads:

Mrs. William B. Harris
Miss Jean Harris
At Home
Friday afternoon, October fifth
from four until seven o'clock
Five Parkway Terrace

If the reception is in honour of a special guest the invitation reads:

To meet
Governor and Mrs. Frank Robertson
Mr. and Mrs. James Melvin
request the pleasure of
your company
on Friday afternoon, June fifth
from four until seven o'clock
Five Hundred Fifth Avenue

To an afternoon tea one invites one's best friends and one's most interesting acquaintances. In this age of easy informality, the tea invitation is rarely engraved, but takes most often the form of a cordial, friendly note. Then, too, the visiting card is used with the words:

Friday,
January the tenth
Tea at four o'clock

written in ink in the lower left corner. These cards, marked for the tea, are posted to the friends and acquaintances who are to be invited.

The Garden Party

This is really an "at home" held out of doors. Here, too, the new etiquette frowns upon the formal engraved invitation, unless the party is highly ceremonious and in honour of some special guest or guests. The following invitation is considered the best form. It may be penned in the hostess's handwriting on her ordinary correspondence note paper or on correspondence cards. Or the visiting card may be used with the words "Garden Party" written in the lower left corner.

Mrs. Maurice Bronson
At Home
Friday afternoon, May tenth
from four until seven o'clock
In the Garden *Holyoke, West Lake*

Instead of "In the Garden" the words "Garden Party" may be used. Some hostesses prefer to write friendly notes of invitation, particularly if the garden party is informal in nature.

My dear Mrs. Keene:
I have asked a few of my friends to have tea with me, informally, on the lawn, Friday afternoon, May the tenth, at four o'clock. May I expect you also? Perhaps there will be a little tennis. There is a racquet waiting for you if you want to play.
Cordially yours,
Rosalin Bronson.

The acknowledgment takes the form of the invitation. If it is a third-person invitation, the acceptance or regret is worded in kind. But if it is a friendly note, nothing but a friendly note is acceptable in acknowledgment.

House or Week-end Parties

The invitation to a house or week-end party is a little different from any other. It must be in the form of a letter, giving the specific duration of the visit, indicating the best and most convenient trains, outlining the activities, etc.

Dear Miss Janis:

We have planned a house party as a sort of farewell before our trip to Europe, and we are particularly anxious to have you join us. I hope there is nothing to prevent you from coming out to Pine Rock on June twenty-third and remaining here with us until the eighth of July.

I hope to have many of your own friends with us, including Jean and Marie Cordine, who are planning to sail toward the end of July. Frank Jolliet will be here, and perhaps Mr. and Mrs. Robert Kingsley. There are several others you do not know, but whom I am most anxious to have you meet.

A time-table is enclosed for your convenience, and I have checked the two trains that I believe are best. If you take the 3:58 on Tuesday you will arrive at 7:10, and you will be able to meet the guests at dinner at 8:30. There is an earlier train in the morning if you prefer it. If you let me know which train you expect to take, I will see that there is a car at the station to meet you.

Very cordially yours,
Alice M. Bevans.

Dear Mrs. Bevans:

How good of you to include me in your house party! Of course I shall be delighted to come.

I shall arrive on the 7:10 train, leaving New York at 3:58 as you suggest. It was

so thoughtful of you to enclose the time-table.

With kindest regards,

Sincerely yours,
Helen R. Janis.

If the letter were one of regret, it would be necessary for Miss Janis to write definitely just why she could not accept. It is the greatest possible form of discourtesy to refuse an offer of extended hospitality without an adequate excuse.

Invitations to Theatre and Opera

In planning a theatre or opera party it is wise to invite an equal number of men and women. The note of invitation should state definitely the name of the play or the opera, and the date.

My dear Miss Johnson:

Mr. Roberts and I have planned to have a small group of friends hear "Faust" at the Central Opera House, and we are hoping that you will be one of us. The time is Friday evening, the seventeenth of October. I have been fortunate enough to obtain a box in the parquet where we shall be comfortably seated.

If you are free to join us on that evening, Mr. Roberts and I will stop for you in the car at half-past seven.

Cordially yours,
Evelyn T. Roberts.

The acknowledgment must be made promptly so that the hostess can fill in, in case of a regret.

Musicales and Private Theatricals

A ceremonious drawing-room concert requires engraved invitations, issued at least two weeks in advance. The two approved forms follow:

Mrs. John M. Cook
At Home
Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace
Music

Mr. and Mrs. John M. Cook
request the pleasure of
.....(Name written in)
company at a musicale
on Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace

If she wishes to invite her friends to hear a famous orchestra or soloist at her home, the hostess may use her visiting card, writing in the lower left corner the words:

Tuesday, October first
half-past three o'clock
to hear the
Whitman Stringed Orchestra

For private theatricals, the invitation follows very much the same form as that of the musicale. The hostess may add the phrase, "Theatricals at nine

o'clock" to her invitation; or she may issue engraved cards requesting the pleasure of a friend's company at Private Theatricals. The word "dancing" may be engraved in the lower left corner of the card if dancing is to follow the theatricals. It is courteous to respond promptly to these invitations.

Invitations to a Christening

It is not customary to invite a great number of people to a christening. But when the occasion is made one of formal entertainment, it becomes necessary to have engraved cards prepared and issued to friends and relatives. It reads:

Mr. and Mrs. John Blank
request the pleasure of your
company
at the christening of their
son
on Tuesday, April second
at three-thirty o'clock
450 Park Avenue

Ordinarily only relatives and intimate friends are invited to a christening, and notes of invitation take the place of engraved invitations.

The letter requesting a relative or friend to serve as godfather or godmother must be carefully worded. It is usually an intimate letter, for no one with fine sensibility will ask any except a dear friend to act as godmother or godfather. Such a request is much better given in person than by letter, whenever it is possible. However, we give here one brief letter of request, and another of acknowledgment, to serve as suggestions:

Dear Mr. Burke:

Jack and I have both agreed that we would rather have you serve as godfather for John Paxton, Jr., than any one else. We hope that you will not refuse.

The baptism has already been arranged for four o'clock, next Sunday, at St. Peter's Church. We hope you will be present at the church, and later at a small reception here in our drawing room.

With kindest regards from us both, I am
Cordially yours,
Amelia B. Johnson.

Dear Mrs. Johnson:

It will give me great pleasure indeed to be godfather to little John Paxton. Truly, I count it no small honour, and no slight responsibility. I am quite anxious to meet my little godson, and I shall be present both at the christening and at the reception afterward.

With every good wish for him and for the splendid parents he has chosen, I am
Sincerely yours,
William A. Burke.

Children's Party Invitations

Children love colour and decoration, and etiquette wisely permits them to have it in their stationery. Fashionable stationers in New York show tiny sheets of pink and blue note paper for the child, cleverly decorated with coloured motif designs or figures. What child can resist the temptation to scrawl its own invitation across such attractive stationery?

And Mother should permit it, for the child cannot start too young to take care of its own social duties. If the scrawl is unintelligible, Mother may guide the wobbly pen with her hand over the child's.

The very little child will need to have his invitations written for him. The following form is customary:

Dear Mrs. Blank:

Harold will be five years old on Thursday, the eighteenth of June. We are planning to have a little party for his friends on the Sunday following, June the twenty-first. I know he will not be happy unless little Marian is present. I do hope you will let her come.

If the nurse brings Marian here at three o'clock, she will be in time for the opening game, and I will see that she arrives home safely by half-past six.

Cordially yours,
Helen M. Roberts.

Marion's mother writes a friendly note of acceptance or regret, explaining if necessary why her little daughter cannot attend the birthday party.

As soon as Harold is old enough to assert his independence—which is about the age of seven or eight years—he will want to write his own invitations. It is a mistake to tell him what to write. Let the invitation be natural and childish. He will probably say:

Dear Marian:

I am having a birthday party on Sunday. There will be a cake with seven candles. Do

you want to come? Please do. It will start at three o'clock.

Good-bye.
Harold.

Mother will make things easy by spelling out the words for him.

When Harold is twelve, he will be quite dignified, you know, and his invitation will look something like this:

Master Harold Roberts
would like to have the pleasure
of
Miss Marian Blank's company
at a dance at 3 o'clock
Thursday afternoon, June twenty-first
Clover Hall

It is wise to have children acknowledge their invitations, for it impresses upon them the importance of their social duties.

The young boy or girl planning a birthday party may find some useful suggestions in the following model:

Dear Elizabeth:

I am going to have a birthday party on Saturday afternoon, the thirtieth of October, at 3 o'clock. All of our friends from dancing school, and a good many of Jack's friends from his school will be here. We are planning a new kind of donkey game, and I am sure there will be lots of fun. Jack says he has a special surprise, and he won't tell even me about it.

Won't you come, too, Elizabeth? You know we are all so glad to have you. I shall be very disappointed if you do not say yes.

Sincerely yours,
Helen Camden.

CHAPTER XV

THE GIFT OF VOICE

IN THE BEGINNING

Man at first knew no other means of expression than gesture and mimicry. He lived his life locked up within the storehouse of his own meagre thoughts. There was no way to tell of his joys and sorrows and fears to others.

To early man, each day was a little lifetime in itself. And each little lifetime was crowded with strange and wonderful happenings that were promptly lost in the sleeping corners of the mind, forgotten—like a dream. They were shared with no one.

But man, even in the very beginning, felt the need for companionship. He wanted to share the wonders of his daily life with his fellows. He wanted to tell of the things he saw, and of the still more extraordinary things he imagined.

Groping about for a way to make himself understood, for a means of expressing his thoughts to others, primitive man discovered a power which, until then, he had not used. He discovered a natural faculty of which he had not been aware. He discovered—voice.

It was not a sudden discovery that flashed upon a waiting world, all in a breath. It was slow and gradual, like all great advances.

A boy sat under the trees and heard the birds fill

the world with song. Suddenly the song welled up in his own throat, and he was singing too!

Fleet-Foot, pride of the tribe, came rushing to his people to warn them of a huge beast that was crashing through in their direction. In wild gesture he warned of the danger that told them what kind of beast it was by imitating its growls!

Bold-One, brave as a dozen great tigers, ventured forth to find water after a siege of thirst. He returned on the third day, glad with the tidings of discovery, and he told his people of the spring of sparkling water he had found. He showed with his hands how the water cascaded over the rocks, how it joined the river and went on to the sea. But with his lips he uttered the sounds that told them how high the water was, with what force it fell, how it sang in the sunshine, how cool and good it tasted!

THE FIRST LANGUAGE

These, then, were the first uses of voice. Hearing frequently the growl of the bear, the shriek of the ape, the roar of the thunder, man came at last to recognize these sounds and understand them. Little by little, as he became more skilled in the use of voice and clever in the art of imitation, he learned to utilize his own voice to imitate these sounds he heard. In this way he was able crudely to convey his thoughts and ideas to others.

And man became articulate. He became more and more adept in the use of sound. Gradually the sounds used by him in his daily intercourse became standardized into words, and the words quickly multiplied under his tongue. There was developed a simple rudimentary language based upon the principle of imitative sound. It is now known familiarly as the "monkey" language,

and it has carried its origins to all corners of the world.

Thus did man emerge from the darkness of prehistory with his gift of voice. The development and cultivation of voice through the ages, the making of words and the growth of complex languages, represent one of the most beautiful and inspiring phases in the development of human life.

THE USE OF VOICE TO-DAY

A tremendous cultural stretch separates the voice of to-day and the guttural sounds of the primitive. The modern voice is the product of long ages of cultivation and refinement. As this applies to the masses in the great stretch of life, so also does it apply to the individual in the stretch of his own lifetime. The beauty and modulation of the voice indicate the degree of cultivation acquired.

That is why speech, even more than manner or dress, is characteristic of breeding. We can judge from a conversation that lasts not longer than a summer shower whether or not a man is cultivated. We can judge the moment a stranger begins to speak whether he is well-bred or ill-bred, whether he is coarse or fine. And what he says is scarcely more important than how he says it.

Many of us devote time and thought to our dress and to our manners, forgetting entirely that which can be of greatest value to us throughout life, that which can exert the greatest influence upon the people with whom we come in contact. We neglect to cultivate the voice; we overlook the importance of developing our speech.

If you search among the old Italian proverbs, you will find one that says, "He who has a tongue in his head can go the whole world over." True—but of

what value is a tongue if one knows not how to use it? It is with this thought in mind that the following pages are written.

THE "VOICE WITH A SMILE"

One of your first duties to yourself is to cultivate a pleasant, agreeable, interesting tone of voice. The way to do this is to begin at once to overcome the habit of slovenly speech, to school yourself in talking slowly, carefully, gently. This does not mean that you need to be stilted in your speech. Speak with spontaneity and verve, for that is what gives colour and personality to your conversation; but avoid meticulously that carelessness in voice and speech that we instinctively associate with the ill-bred.

A familiar adage tells us that "the voice with a smile wins." The voice with a smile is simply a pleasant voice, low, gentle, kindly. No one can give it to you; you must develop it yourself. After all, the voice is an expression of self; if you are pleasant, your voice cannot fail to be pleasant, too.

It is important, of course, that you overcome any harsh or strident quality that your voice may have, for a strident voice is never pleasant. Just as the most beautiful music sounds harsh on a tuneless instrument, the most eloquent words are lost when delivered in a shrill, unpleasant, or monotonous tone of voice. There is music in the human voice, music with all the variations of an orchestra. William Handy says:

"A man's words are veritable instruments of music. . . . When a master touches them the words seem to have an unexpected soul as does an orchestra under the direction of a Campanini or a Thomas. Some words sound like drums; others breathe memories sweet as flutes; some call like a cornet; some shout a charge

like a bugler's trumpet; some are sweet as the soft murmurings of gentle zephyrs through groves of whispering oaks. The power to move the soul and stir in others emotions that the owner of the voice can feel, seems limitless."

CULTIVATING THE VOICE

Few qualities, in man or woman, are more delightful than a clear, soft, well-modulated voice. Many people take singing lessons solely for the purpose of cultivating the speaking voice, realizing that this quality, in man or woman, is a great social asset. To be able to speak well is unquestionably of value in the business world, too.

There is no reason why you cannot have a pleasing, cultivated tone of voice. The greatest of all orators, Demosthenes, was handicapped by a naturally unpleasant voice, and by a pronounced stutter that impeded his speech. Through the most rigid self-discipline he overcame these defects and made his voice a thing of beauty.

In cultivating your voice, give greatest thought to pitch or tone and to the pronunciation of words. A low, gentle tone of voice is always pleasing—not too low to be heard, but soft and clear. It is the voice that comes from the chest, not from the head or throat alone.

The voice must be natural, not strained or affected. You should talk in a fine, low, rich tone of voice always, without stopping to think about it. The way to achieve this is through practice. Well-bred people never raise their voices, even in anger, because the low, gentle voice is so instinctive a part of their well-bred personality.

We cannot all take music lessons to cultivate a

pleasing tone of voice; but we can all practise articulation, reading aloud, gradually smoothing away the crudities of voice and speech, developing a fine, rich tone. An excellent plan would be to practise reading aloud from this work, taking a chapter each week.

Read before a mirror, slowly and carefully. Watch your mouth as you pronounce each word. Keep a small pronouncing dictionary handy, and if there are any words with which you have difficulty, look them up at once and find out just how to pronounce them. Be careful to enunciate clearly, sounding all vowels and consonants. Each syllable must be clearly accentuated. A common mistake is to slur words and syllables together; but the opposite extreme, clicking off each little syllable like a word on a typewriter, is just as bad. Careful articulation, without stiltedness in speech, is what you must strive for.

If you practise reading aloud before a mirror and associate with cultivated people who talk well, you will quickly develop a pleasant speaking voice.

CORRECT PRONUNCIATION

The new etiquette does not look with favour upon stilted speech, upon studied pronunciations and unnatural expressions. The first law of good speech is to say the natural, spontaneous thing in the natural, spontaneous way.

On one point, however, all authorities are agreed: the final test of a lady or a gentleman is the faultless pronunciation of words. Of course, pronunciation varies in certain sections of the country; there are distinct traits of pronunciation, for instance, typical of Boston, of New York, of the South, of the West. And pronunciation varies also among people like the Irish, the English, the Germans, who carry with them

accents from European parents. Of such differences in pronunciation, the new etiquette is tolerant. But not even the most generous etiquette tolerates the crude pronunciations that are a result of slipshod, careless speech.

In good society a gentleman is never a "gen'mum" or a "genil-man." Nor is the government ever referred to as a "gov'ment." An Italian remains a son of Italy and is not metamorphosed into an "Eye-talyun." New York is always good old New York, never the careless "N'Yawk" of careless talkers.

A common fault of speech is to drop the final "g." Pudding should not be puddin', nor walking, walkin'. As conspicuously bad a mistake is to say kep' for kept.

In conversation, if you are in doubt as to the correct pronunciation of a word, do not use it. Substitute some other word of which you are sure. But remember the word, and look it up in a pronouncing dictionary at your first opportunity. Then lose no time in finding a place for the word in your conversation. It is only by becoming familiar with words that you can use them easily and without self-consciousness.

It would be impossible to list here all the words frequently mispronounced. There are many excellent books at the public libraries that concern themselves solely with this subject. One such book, which you will find extremely helpful, is called "18,000 Words Often Mispronounced" and is written by W. H. P. Phyfe.

PHRASES TO BE AVOIDED

One of the best ways to cultivate taste in the choice of words and in the phrasing of expressions is to read good books. By good books we do not mean necessarily "best sellers," which are sometimes crammed with

slang expressions, but books of established literary standing. In such books one finds the very best English, free from over-elegancies in expression, from misused words, from phrases and expressions that are barred in good society.

People who use "well-bred" English avoid colloquial and provincial expressions. A certain amount of provincialism sometimes adds a flavour or tone to speech; but such expressions as "How was that?" when you mean "What was that?" and "How's things?" when you mean "How are you?" are in poor taste and show a lack of cultivation in speech.

We are listing here some of the most objectionable words and phrases in constant usage. Some are objectionable because they are what one writer calls "vulgar refinements," words and phrases used with the obvious purpose of appearing more cultivated than one really is. Others are objectionable because they call up unpleasant images in the mind. Still others are objectionable because they are coarse, and many because they are popular vulgarisms. Not a few of the words and phrases listed here are objectionable because they are misused, because they are bad English.

Incorrect Form	*Correct Form*
Pardon me!	I beg your pardon. *Or,* Excuse me!
I attended the party.	I went to the party.
Permit me to assist you.	Let me help you.
They have a beautiful residence.	They have a beautiful house.
A stylish dresser.	She dresses well. *Or,* She wears fashionable clothes.
I seen it; I done it.	I saw it; I did it.

Incorrect Form	*Correct Form*
I retire early and arise at eight.	I go to bed early and get up at eight.
What a cute dress!	What a pretty dress!
He is brainy.	He is a brilliant (or clever) man.
Accept my thanks.	Thank you.
We were conversing.	We were talking.
Charmed! (In acknowledging an introduction)	How do you do!
The food was lovely.	The food was good.
I 'phoned him about it.	I telephoned him about it.
Photo, auto.	Photograph, automobile
I reckon I will.	I think I will.
I guess; I calculate.	I imagine (or think)
We went to a banquet.	We went to a dinner
An elegant show.	A good (or interesting) play
I purchased a book.	I bought a book.
Ad.	Advertisement
Attend a ball.	Go to a dance
Shall we locate here?	Shall we settle (or live) here?
I come there and says.	I went there and said
Wouldn't that jar you!	How aggravating! *Or,* Isn't that aggravating!
I presume you are busy.	I suppose you are busy.
A swell time.	A good (or enjoyable) time
He has quit his job.	He has left his work. *Or,* Given up his position.
Do you feel good?	Do you feel well?
I hear he is wealthy.	I hear he is rich.
Give the balance to John.	Give the rest (or remainder) to John.
He don't like it.	He doesn't like it.
She is laying down.	She is lying down.

Incorrect Form	*Correct Form*
Rocker	Rocking-chair
Let us commence.	Let us begin.
Does he know how to act?	Does he know how to behave?
Set this on the desk.	Put this on the desk.

Choose your words carefully, and be satisfied with simple, familiar but expressive phrases. The fault with most of the incorrect phrases listed above is that they are pretentious, ultra-refined. Phrases like the following are not exactly bad English, but they are in bad taste because they indicate a desire to be, as one writer says, "too elegant." People who use pure English avoid them.

Pray, accept my thanks.
I trust I am not trespassing.
Well, I declare!
Society's leading matrons.
He is a prominent clubman.
We partook of liquid refreshments.
They desire to purchase a residence.
My dear, you look stunning!

Expressions like these may not be incorrect grammatically, but they are unnatural and affected. People who seek purity and beauty of speech avoid them, just as they avoid such ridiculous phrases as "I nearly died." "It was a scream!" and "You would have died laughing!"

The things we say are largely a reflex of the things we hear. It is so easy to acquire bad habits in speech, so easy to become accustomed to the objectionable and incorrect phrases we hear on the street, in the cars and

subways, in public places. That is why it is so important to mingle with well-bred, cultivated people who talk without vulgarity and without pretention.

Perhaps the best way to eliminate objectionable words and phrases from your speech is to talk slowly and carefully, choosing each word with deliberation. This may make your conversation a trifle stilted at first; but this stiltedness, like the objectionable phrases, will quickly disappear. It is far wiser to speak slowly and deliberately than to use words and phrases that have no place in the well-bred vocabulary. Self-discipline and association with cultivated people will refine and beautify the speech.

THE USE OF SLANG

The new etiquette accepts slang as a characteristic phase of the American language. Slang can be colourful and expressive without being coarse, and since it adds a typical verve and piquancy to our talk, there is no reason why it should be indiscriminately condemned.

Discussing slang in "The Customs of Mankind," we say: "It is part of the American language and as such must be recognized and accepted. . . . To be truly colourful, the word of slang must be like the uncut diamond in a velvet jewel case—an unpolished word in a setting of beautiful language."

Use slang, if you like, but in moderation. Of course, slang that is coarse or profane to the slightest degree is out of the question. But such words as "taxi," "flivver," "movies," "hunch," "flapper," "the blues," etc., are now practically a part of the language and may be used occasionally to add colour or forcefulness to one's speech. Young people particularly may use slang without offence.

It is interesting to see how phrases that were once

regarded as correct and legitimate have become popular slang. The phrase "skin of the teeth" is from Job. The phrase "let me tell the world" is from Twelfth Night. Indeed, a very large part of the slang in use to-day can be traced back to the Bible and to Shakespeare.

Fastidious people know how to discriminate between slang that is colourful and interesting, and slang that is objectionable. No well-bred people, for instance, ever say, "You're talking through your hat!" or "Search me!" or "You just bet!"—or any of the other slang vulgarities we frequently hear.

GESTURES AND MANNERISMS

In its finer sense, etiquette does not attempt to stifle personality but rather to develop it. You may have little mannerisms that make you particularly interesting. You may have pleasant little gestures that people enjoy. These mannerisms and gestures may be so typical of you that to conceal them would be to mask your true personality.

That is why the new etiquette, sensible and generous, does not say, "Drop all your gestures and mannerisms." It is necessary for you to drop only those that are affected and insincere, the mannerisms that are not truly an expression of your personality. If you have a natural way of smiling a bit while you speak, or nodding your head a little, or lifting your voice at the end of each sentence, there is no harm done. Mannerisms such as these do not make you any less interesting or agreeable a talker.

But if you have acquired the bad habit of drawling, of talking through your teeth, of muffling your words, of chattering, or of racing breathlessly through every sentence you utter—begin at once to overcome

the fault. Such mannerisms are annoying and disagreeable to others.

Try not to be monotonous in your talk. Many people have the habit or mannerism of prefixing each sentence with "Now" or "And so." This has an irritating effect upon the hearers. Repetition of "See," "You know," or "See what I mean" is quite as irritating.

Gesture is not objectionable if it is simple, natural, and inconspicuous. A slight lifting of the head, a little swing of the hand, a tiny, scarcely perceptible shrug of the shoulders—such gestures, when not overdone, are interesting and expressive. But well-bred people do not pound on the table to emphasize a statement, do not shrug and gesticulate continually. Nor do they keep a finger carefully levelled at the person to whom they are talking.

On the whole, repose of manner with little gesticulation is to be desired.

DEFECTS IN VOICE AND SPEECH

The shrill, harsh voice which we hear frequently on the street and in public is caused by nervous tension. With most people this shrill voice is a habit, acquired generally through nervousness and accentuated through constant usage. When these people become excited or emphatic, the voice becomes more shrill and high-pitched.

The way to overcome a shrill, harsh voice is to practise breathing deeply during speech. When you take a deep breath, you open the throat and give passage to the deep, pleasant tones that come from the diaphragm. Deep breathing exercises are recommended also for the guttural tone and the nasal tone.

Lisping usually arises from the use of the sound *th*

instead of *s*, as for instance *thith* for the word *this*. The fault is due entirely to placing the tongue against the front teeth instead of farther back in the mouth. It can be overcome by practice and persistent effort. An exercise that will help you is to say over and over again the following sentences, keeping the teeth closely shut together:

Lisbon is spliced to Spain.
There are sea-shells and sea-weeds on the sea-shore.
The zebra is striped.
Let us listen in silence to the siren's song.
Ezra seized Solomon who was amazed and confused.

Reading aloud and dramatic recitations are excellent practice if you lisp. If ordinary methods of self-discipline do not check your lisping, it is best to consult a specialist in speech defects.

Stammering and stuttering are generally more deeply rooted than is lisping. Deep-breathing exercises are recommended. Develop the habit of taking a long, deep breath before uttering the word on which you usually stammer or stutter. It is not possible to overcome these speech defects at once; constant practice and persistent effort are necessary.

Such habits as coughing, hesitation, groping for words, clearing the throat, etc., are often simply forms of nervousness and can be overcome by a little will power exerted in the right direction.

DEVELOPING YOUR VOCABULARY

To be able to express yourideas simply and clearly, it is necessary that you have a good command of the language. One writer says:

> Many people have good thoughts and original ideas, but they cannot express them because of the poverty of their vocabulary. They have not words enough to clothe their ideas, and make them attractive. They talk in a circle, repeat and repeat, because, when they want a particular word to convey their exact meaning, they cannot find it.

The greater your vocabulary, the more interesting your conversation and the more effectively can you talk to people and make yourself understood. Doctor Eliot is quoted as having said, while President of Harvard University, "I recognize but one mental acquisition that is an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother-tongue."

Fortunately, this is an acquisition that is within the reach of everyone. Only two things are necessary; a good dictionary and the desire to speak well. Add to these the association with educated, intelligent people, and ready access to a public library, and there is no reason in the world why you cannot acquire a rich and colourful vocabulary.

When you hear a new word, or read it in a book, learn its meaning and its pronunciation. Until you are wholly familiar with the word and able to use it in your conversation, it is not a part of your vocabulary. It is not enough to know how to pronounce a word and to have a general idea of its meaning; you must know how to use it correctly in your speech.

Remember that there is always a just-right word for every purpose. It is a simple word, expressive, a word that conveys the exact thought you want to convey. By constantly searching for the just-right word,

using your dictionary frequently, and associating with people who speak correctly and intelligently, you increase your vocabulary day by day until you have an excellent command of the language. And you will find that as your vocabulary increases you gain greater poise and confidence, and find keener enjoyment in conversation.

In your choice of words for conversation, use those that are familiar rather than those that are far-fetched. It is the short word, not the long, the simple word, not the complex, that is expressive. Be direct and brief in your statements, using one vigorous word wherever possible instead of an awkward or round-about phrase.

An excellent way to increase your vocabulary and perfect your speech is to talk less and listen politely while others lead the conversation. There is a good deal of truth in the old maxim, "Speech is silver, but silence is gold!"

THE FOREIGN ACCENT

A foreign accent is a handicap because it often makes it difficult for people to understand what you are saying. That is, of course, if the accent is pronounced. There can be no objection to a slight, characteristic accent. Indeed, sometimes it adds a pleasing flavour to one's speech.

If you have a foreign accent and you want to overcome it, you can do so through strict self-discipline and constant practice. Read aloud before a mirror. Read slowly and carefully, with a pronouncing dictionary always at your elbow. If possible, have a friend who is both frank and intelligent, hear you when you read aloud and correct your errors. Mingle as much as possible with people who use fine, pure English.

It is not especially desirable to sprinkle your conversation with words and phrases from other languages. This is regarded by well-bred people as pretentious. The expressive French phrase, the vigorous Italian word, or the forceful German expression is used only on occasions when an English word or words could not convey the thought as clearly or concisely. Following is a list of foreign words in frequent social usage, many of which appear on menus.

FOREIGN WORDS AND THEIR MEANINGS

Ad infinitum	to infinity
À la	according to; in the style of
À la carte	according to the menu
À la jardinière	served with spring vegetables
A la maître d'hôtel	with a thin butter sauce
À la Marengo	with olive oil instead of butter
À la mode	according to the mode or fashion
À la Russe	according to the Russian fashion (individual portions)
À la vinaigrette	a sauce of oil and vinegar, flavoured with cucumber
À propos	to the point
Au beurre	cooked with butter
Au fait	well versed in social custom
Au gratin	a dish cooked with a brown crust and containing cheese
Au lard	with bacon
Au revoir	good-bye till we meet again
Au vin blanc	with a white wine sauce
Beaux esprits	congenial companions; men of wit
Ben educato	well educated
Billet d'amour	love letter
Billet doux	love letter
Blasé	world-weary
Bœuf à la mode	beef simmered in an herb sauce

Bona fide	in good faith
Bonbonnière	bonbon dish
Bonjour	good morning; good day
Bonsoir	good evening
Bon ton	fashionable society
Bon vivant	one who lives well; an epicure
Bon voyage	good journey to you
Bouillon	a clear broth
Boutonnière	a flower for the buttonhole
Buffet	a sideboard for china or silver
Café au lait	coffee with hot milk
Café noir	black coffee
Canaille	riff-raff
Carte blanche	unconditional permission
Carte du jour	menu for the day
Champignons	mushrooms
Chancel	space in church reserved for officiating clergyman
Chateaubriand	a very thick steak, well done
Chef d'œuvre	a masterpiece
Chère amie	dear friend (feminine)
Chic	smart, fashionable
Coiffure	dressing of the hair
Collation	a light repast
Compote	stewed fruit (used also with meats)
Compotier	dish for stewed fruits or bonbons
Coquille	served in the shell
Cortège	a formal procession
Corsage bouquet	flowers fastened on bodice
Costume de rigueur	formal evening dress
Coterie	a social set; a clique
Cotillon	a dance for four couples
Coup d'état	a sudden decisive blow (as in politics); a stroke of state
Croûton	bread cut in squares and toasted
Débutante	a young lady just introduced to society

Décolleté	low-cut, as for evening wear
De luxe	unusually elegant
Demi-tasse	half a cup; an after-dinner cup of coffee
Demoiselle	young lady
Dénouement	the issue
De rigueur	correct
De trop	too many; too much
Dramatis personæ	characters in the play
Éclat	renown, glory
Élite	better society
En buffet	served from the buffet; no tables
En casserole	served in a small earthen dish
Encore	repeat, repetition
En déshabille	in undress; négligé
En famille	informally
Enfant terrible	spoiled child
Enfin	at last
En gelée	jellied
En masse	in a body or mass
En route	on the way
Ensemble	all together; the whole
En suite	in company
En tasse	served in a cup
En toilette	in full dress
Entrée	a side-dish, served as one course of a meal
Entre nous	between us; confidentially
E pluribus unum	one out of many
Et cetera	and everything of the sort
Eureka	I have found it
Faux pas	a false step; a mistake
Fête	a festive social occasion
Fête champêtre	an open-air festival
Filet mignon	small pieces of beef tenderloin, served with sauce
Finesse	social art in its highest conception

Flageolets	small beans known as "baby lima beans"
Fondant	a soft icing
Fromage	cheese
Garçon	boy; waiter
Gateaux	small cakes
Génevoise	hot sauce with mushrooms
Grâce à Dieu	grace of God
Haricot	stew with vegetables
Haricot vert	string beans
Hauteur	haughtiness
Hollandaise sauce	warmed and slightly thinned mayonnaise sauce, with lemon juice added
Hors d'œuvres	special course; usually applied to relishes served at beginning of meal
Incognito	unknown
In memoriam	to the memory of
Julienne	a soup with vegetables
Jus	gravy
Le beau monde	the fashionable world
Lettre de cachet	a sealed letter
Lyonnaise	served with bits of onions
Ma chère	my dear (feminine)
Ma foi	on my word
Maître d'hôtel	steward
Mal de mer	seasickness
Mélange	mixture
Ménage	housekeeping
Mardi gras	Shrove Tuesday
Mayonnaise	a salad sauce of egg, oil, vinegar, and spices
Menu	bill of table fare
Mon ami	my friend (masculine)
Musicale	private concert
Née	born; family name
Négligé	morning dress

N'importe	of no importance; no matter
Noblesse oblige	the obligations of rank
Nous verrons	we shall see
Nom de plume	assumed name of a writer
Notre Dame	Our Lady
O Tempora! O Mores!	O the times! O the manners!
On dit	they say; it is rumoured
Passé	out of date
Penchant	a particular liking; an inclination
Petit pois	small peas
Pièce de résistance	most substantial course of a dinner; literally, a piece of resistance (a main event or incident)
Poisson	fish
Pot au feu	beef stew with vegetables
Poulet	chicken
P.P.C. (Pour prendre congé)	to take leave
Prima donna	chief woman vocalist of a concert
Pro patria	for our country
Protégée	under the protection of another
Purée	a thickened soup
Quelque chose	something
Quenëlles de poisson	fish balls
Ragoût	a stew of any meat, usually thickened and seasoned
Rémolade	sauce of olive oil, vinegar, and mustard
Rendezvous	an appointed place for a meeting
R.S.V.P. (Répondez s'il vous plaît)	answer if you please; kindly respond
Requiescat in pace	may he (she) rest in peace
Résumé	a summary
Riz de veau	sweetbreads
Romaine	a long-leafed lettuce served as a salad

Rôti	roast
Salmi	meat cut in small pieces, served in thick sauce mixed with red wine and chopped mushrooms
Salon	a drawing-room; room where guests are received
Sang froid	coolness, indifference
Sans souci	without care
Savoir faire	tact; knowledge of social customs
Savoir vivre	good breeding; knowing how to live
Sauce piquante	a sauce of herbs
Sorbet	water ice flavoured with fruit juice
Soufflé	mixed with beaten eggs and baked
Table à manger	dining table
Table d'hôte	dinner at hotel or restaurant
Trousseau	bridal outfit
Tout de suite	immediately
Tout ensemble	all together
Veni, vidi, vici	I came, I saw, I conquered
Verbatim	word for word
Vis-à-vis	face-to-face
Voilà!	there you are!
Vol au vents	small patties, usually with a sauce

CHAPTER XVI

EASE IN SPEECH

THE BEAUTY OF LANGUAGE

Language is like music, rich and beautiful. Beneath the languages of mankind are rare old melodies that tell of man's long journey across the ages. Those who listen can hear the echoes, though they are faint and far away.

Voice is a natural gift, but language is something that man himself has developed. The ability to express thoughts in words and phrases followed slowly in the path of reason. It was not easy for man to become adept in the use of tongue. Sometimes it took a generation to make a new word. Thus, each separate language is like a mosaic, designed from bits of lifetime and reflecting the ages and stages through which the people have passed.

It is in voice that we give utterance to our thoughts. But it is in language that we clothe them. Aristotle, standing in the shade of the Lyceum, taught the world the magic and beauty of language. His eloquence bound souls together. His words were like live torches that illumined all who came beneath their glow.

You may not possess the eloquence of an Aristotle, or the persuasiveness of a Demosthenes. But you can make an effort to clothe your thoughts always in the very best language you can command.

Words alone, of course, mean very little. Single

notes do not make music, and single words do not make language. It is in the skillful grouping of words and phrases, the fine expression of thoughts and ideas, that you achieve real beauty of language. In its true sense, language is a harmony of words and soul. This thought is conveyed by Xanthes in the following story:

"One day a man went to call on Plato, and asked him what was the difference existing between words and languages. The philosopher, without replying, pointed with his finger to a plaque hung on the wall, representing a goddess and her attributes.

"Then, rising, he went toward a large vase filled with coloured stones, and picking them up in handfuls, let them fall through his fingers in iridescent cascades.

" 'These,' said he, 'are the words or the materials.

" 'And here is the language,' he added, showing the plaque, which was nothing more than a mosaic of a most delicate workmanship."

Do you use words like pebbles, to drop here and there? Or do you use them to make beautiful pictures, like the bits of coloured stone that make a fine mosaic?

THE ART OF CONVERSATION

One of the first social requirements is the ability to talk well. He who does not know how to hold the interest of his hearers, who cannot talk pleasantly and with ease, is at a great disadvantage.

"Peering behind the pages of history, we find that conversational ability has played a large

part in the making of leaders, of court favourites, of popular idols. The outstanding figures in social life have always been the men and women who knew how to wield language as the general wields his sword.

"It is said of Ninon de Lenclos, celebrated beauty of France, that she earned her distinguished place in the brilliant circles of Parisian society almost solely through her great conversational wit. Her words charmed and fascinated. She seemed to know precisely what to say and when to say it. We are told that Louis XIV admired her tremendously for her gift of conversation. He found her always entertaining and clever.

"Madame de Maintenon, whom Louis married in 1683 after the death of Maria Theresa, was also a skilled conversationalist and is said to have practised talking before her mirror. She was a master in the art of gesture."[1]

During the Italian Renaissance, the art of conversation was the mainstay of social life. In England, the art reached its height in the time of Queen Elizabeth when men and women began to take time to talk. It was then that the English language was greatly enriched and given a new conversational flavour, which, until then, it had lacked.

To-day, as in the past, society offers its greatest rewards to those who know how to talk. The clever and interesting conversationalist is always popular, always in demand. He is welcome wherever he goes. He is always at ease, and instantly puts everyone else at ease. He is able, by word of mouth, to appeal to the sympathies and intelligences of the men and women with

[1]From the author's book, "The Customs of Mankind."

whom he comes into contact, receiving in response the warmth of their friendliness and interest.

THE FIRST LAW OF CONVERSATION

Perhaps the whole secret of successful conversation can be summed up in this one short maxim, which you will do well to memorize: "Don't talk until you think!" Too many of us say things impulsively that hurt, irritate, or embarrass others. If you stop to think before you speak, you will not utter the careless, unkind things that make you unpopular.

If you think before you speak, for instance, you will not say, "You are wrong!" to someone with whom you do not agree, or "Nothing of the sort!" You will smile instead, and say with all the courtesy and kindliness you know how to command, "Perhaps you are right, but I think . . ."; or you will say, "I'm afraid I can't agree with you. Don't you think," etc.

It is always best to avoid expressing definite opinions, as far as possible; particularly in a mixed company or among strangers. People of fine judgment and discrimination do not enter into religious discussions unless they are with intimate friends or acquaintances; and if they find themselves talking to someone whose opinion is utterly opposed to their own, they contrive in some way to turn the trend of conversation into more pleasant channels.

TACT IN CONVERSATION

The tale is told of a college professor who deliberately mispronounced a certain word (the name of a European capital) rather than embarrass a timid and sensitive guest who had done so first. With fine courage

and courtesy he mispronounced the word over and over again in his conversation rather than let the timid old lady know she had made a mistake.

Tactless people do not consider others. They say thoughtless things that cause discomfort and embarrassment—and sometimes great displeasure. "I don't believe in college for girls—it spoils them," says tactless Mrs. Blank to Mrs. Dash who has two daughters at Vassar. Then she turns to Mr. Brown who was walking with his sister the evening before, and demands to know who the "funny-faced little wretch" was. She smiles at what she regards as a fine example of her humour; but Mr. Brown does not smile back. He is irritated and displeased.

Needless to say, people without tact are rarely welcome. They are always blundering, saying things they regret a moment later, and desperately trying to cover them over by hurriedly adding some more tactless remarks. The way to overcome this is to think first. Refrain from saying even one word that may embarrass people or make them feel uncomfortable.

HOW TO PLEASE

"The unwritten law of conversation," writes William Handy, "is that it shall be on a 'fifty-fifty' basis, but it generally develops into a struggle to see who can do most of the talking."

It is well to remember that people are interested in nothing so much as themselves. If you talk constantly about yourself and about the things that interest you, it will not be long before you are regarded as a bore.

Someone once asked Matthew Arnold what his favourite topic of conversation was, and he answered,

without a moment's hesitation, "That in which my companion is most interested." In social contact, make it a practice to talk only about those things you know will interest your hearer. Discover what he or she is most interested in, and make that the topic of your conversation. That is, of course, if you want to be popular and welcome.

Sympathy is the key that unlocks hearts—and tongues. After all, the good conversationalist is not merely the one who talks well, but he who knows how to draw others into discussion. He knows the secret of making others talk. He gives others the opportunity to appear to advantage instead of attempting to show his own superiority.

The conversation that pleases and entertains is based upon equality. If you want to be popular, don't try to be cleverer or wittier than your companion. Don't talk to impress people with your own importance, for there is nothing that is so quickly resented. Appeal to the sympathies and intelligences of the men and women with whom you come into contact, draw them tactfully into the conversation, and let them appear to advantage, and your conversation will be pleasing to every company. Remember that Madame Récamier, conversational genius, invariably made the person with whom she was talking, and not herself, seem clever.

Orison Swett Marden says:

> "To be a good conversationalist you must be spontaneous, buoyant, natural, sympathetic, and must show a spirit of good will. You must enter heart and soul into things which interest others. You must get the attention of people and hold it by interesting them, and you can only interest them by a warm sympathy. If you are cold, dis-

tant and unsympathetic, you cannot hold their attention."

COURTESY IN CONVERSATION

The height of discourtesy is to break constantly into the speech of other people. Too many of us have the deplorable habit of cutting into conversation with monotonous repetitions of, "You don't say so!" "Really!" or "My, my!" Such interruptions are not only discourteous but extremely annoying to everybody present.

Only a rude person will break into a story, to which others are listening, with the impatient, "Yes, yes—I heard that!" or "I know all about that—I was there." Not even a bore should be so crudely and tactlessly cut off. Well-bred people have patience and courtesy enough to listen to a story no matter how often they may have heard it before.

Inattention is another rude discourtesy. Whether you are interested or not, always show an interest in what others are saying. Be sincerely glad to see people, eager to hear what they have to say, interested even in their most trivial remarks. Force yourself to be attentive even if you are bored, and let your expression show an intelligent interest. If you are truly sympathetic, this should not be difficult; and the effort will bring you big dividends in popularity.

Ridicule, of course, is intolerable. It is true that "words cut deeper than weapons" and only a rude, unthinking person will make another the butt of ridicule. No one admires the man who makes another feel uncomfortable or embarrassed. "The man who deliberately chooses a weak adversary and tortures and teases him for the benefit of the assembled company," says one writer, "may get the satisfaction of a few laughs

from the thoughtless; yet even they in thinking of the incident later think of the tormentor as cruel, unfeeling, and even unprincipled."

Gossip has no place in the conversation of well-bred people. If you want to make and keep friends, don't say anything about a person that you would not be satisfied to have that person overhear. It is best not to talk about people at all unless you can say pleasant and agreeable things about them.

Contradictions, like interruptions, are discourteous and rude. Of course, there is always a graceful and gracious way of doing a thing; it is the brusque, tactless contradiction that offends. "*Think before you speak!*" You will not, then, say the unkind, discourteous things that make you unpopular.

THE GOOD LISTENER

There are two extremes in conversation: monopolizing the talk to the point of boredom, and letting the conversation die every time it reaches you. One is as undesirable as the other.

The talkative man, the chatterer, cannot long hold the interest of his hearers. The life and charm of conversation are in the free interchange of thoughts and ideas, the pleasant discussion in which all share. To talk constantly, without giving others a chance is rude and selfish.

But the effusive person is only less annoying than he who permits the conversation to die every time it reaches him. "Have you been to the theatre recently?" you ask him. "No," is his abrupt reply. There is no gleam of interest, no friendly smile of encouragement to continue. You try again. "A wonderful day for golf, isn't it?" He scowls. "I hate golf." It is like having a door slammed in your face. But you are

courteous, and a little while later you try again. "Have you read 'The Blue Dawn'?" He doesn't even look up. "Never read that trash." And you give up in despair!

Fortunately, there are not many of these "door slammers," as one writer calls them. We are more likely to find ourselves placed next to a bore who talks incessantly about himself and about his own problems. Good conversation consists as much in listening politely as in talking agreeably. Silence is as much a part of conversation as talk itself.

It is related that an Indian chief made himself conspicuous by remaining absolutely silent during a short period while in the presence of General Grant. When questioned concerning his silence, he said, "The mind speaks with the heart; the brain with the mouth." Let your manner, while you are listening to other people, show them that you are "speaking" with your mind—in other words, that you are interested in what they are saying, that you are in full sympathy and understanding.

"Be silent," said Pythagoras, "or say something better than silence."

ADAPTING YOUR PERSONALITY TO OTHERS

It is not desirable to clothe your personality in a domino and show it thus concealed to the world. Neither is it desirable to permit your personality to clash with those around you. In conversation, the ideal is to suit your talk to the people with whom you are talking, without attempting to appear different from what you really are.

For instance, let us pretend that you are chatting with some children. It is a mistake to render yourself ridiculous by trying to appear young and childish;

but there is no reason why you cannot talk in your own interesting way about the things you feel will amuse and delight your youthful audience.

Analyze the person or persons with whom you are talking, and make every effort to suit your conversation to their tastes. You may discover that the man to whom you are talking is extremely conceited; that the young woman with whom you have been chatting is highly superstitious; that the elderly man to whom you have been introduced is timid and self-conscious. With a little practice you can school yourself to adapt your personality to all types of people and so make everyone feel comfortable and at ease in your company.

This does not mean talking down to people, or talking up to them. It means, rather, being genuinely interested in everyone, and striking a bond of sympathy in conversation even though you may differ in all your views.

ARGUMENT AND DISCUSSION

Demosthenes is the most persuasive man in history, yet he was never known to have dropped the tone of a gentleman. Don't argue in social contact; but if you must, remember that nothing is more convincing and persuasive than a careful, deliberate statement made in a low tone of voice and with absolute repose of manner.

Amiable and friendly discussions are not to be discouraged, for they add a flavour to conversation that might otherwise be dull. But they should remain discussions, and should not be permitted to grow into arguments.

Of course, there is no reason why individuals may not argue between themselves, if they see reason to do so. But in mixed company it is always best to avoid argu-

ments, particularly those having to do with religious or political views. The difference between a discussion and an argument is that the former is a pleasant exchange of ideas and the latter a dogmatic expression of opinions, a laying down of the law. Discussions are generally pleasant and interesting; arguments almost always become unpleasant and tend to destroy the spirit of companionship.

"Two kinds of bores," says an authority, "are always annoying; the man who tries to prove he is right and the man who tries to prove another wrong."

DRAWING-ROOM CONVERSATION

We all know people, glib enough when they are among their own intimate friends, who actually become tongue-tied in a drawing room filled with strangers. The reason for this is that they are self-conscious or that they are not sure of themselves—they do not know what to talk about.

The new etiquette does not encourage what are known as "drawing-room inanities"—the polite but meaningless things people used to say to keep conversation from dying. Remarks concerning the weather are a popular example. The newer trend is to prepare conversation, if you are not by nature a poised, clever, and interesting conversationalist. Modern drawing-room conversation depends for its subtle charm upon the foundation of real thoughts.

In the early part of the 17th Century there existed in France what was known as the *causerie* (chat). This was a meeting, at the famous old Hôtel Rambouillet, of the great nobles, literary celebrities, and brilliant women of the day, gathered together for the definite purpose of "chatting." These people of the *causerie*, people who represented the highest intellectual class

in France of that period, acquired a taste for daily talks and developed the art of "drawing-room conversation" to a high degree.

The influence of the old *causerie* has never entirely been lost. We still have a fondness for after dinner "chats," though to-day the ideal is not merely idle chatting, but rather a conversation rich in the exchange of thoughts and ideas. There is no one quite so popular in a drawing room as he who knows how to include everyone in his conversation, who knows how to be a good talker and a good listener.

Unpleasant subjects have no place in drawing-room conversation. Avoid discussions of illness, deaths, disaster, and don't dilate upon your religious or political prejudices. Introduce as topics of conversation only those subjects that are pleasant and interesting and that can be discussed with enjoyment.

Well-bred people do not ask personal questions, in the drawing room or anywhere else. Nor do they discuss their own personal affairs in the presence of strangers. They are guiltless also of such faults as whispering, gesticulating across the room, gossiping, or ridiculing someone who is not present.

When you find yourself in the drawing room among people you have met for the first time, remember the old *causerie* of France, and bear in mind that the spirit of conversation is often as important as the ideas expressed. Be pleasant, courteous, genuinely interested in whatever any one has to say. If you have nothing to contribute to the discussion, remain silent; but let your silence be eloquent of the pleasure you derive from listening to the others.

In a large assemblage, you may find that you are a little out of the conversation. A good plan, under circumstances such as this, is to get into conversation

with someone else who has not joined in the main discussion. It is very much more pleasant to talk to one person on a subject or subjects that interest you both, than to be "alone" in a crowd, listening to a discussion in which you have no interest whatever. In mixed company people usually gather in little groups, and generally according to their tastes in conversation.

AT THE DINNER TABLE

Embarrassed silence distinguishes itself nowhere so quickly as at the dinner table. It is evident to everyone. In the drawing room your silence may not be noticed, but if you are "tongue-tied" at the table, everyone knows it.

The first duty of the hostess is to see that conversation does not lag. But she cannot keep up a steady stream of talk, and the guests must help. When Mrs. Blank invites Miss Dash to a dinner at her home, she expects Miss Dash to join in the conversation and help make the occasion a pleasant and interesting one. If Miss Dash sits in embarrassed silence throughout the dinner, permitting the conversation to die every time it reaches her, it is not likely that Mrs. Blank will invite her soon again.

Conversation at the dinner table should be affable, pleasant. The whole secret of being interesting is to talk about things that carry with them a touch of human interest, a suggestion of the unusual.

For instance, if you are a dinner guest and you find that conversation at your end of the table is beginning to lag, tell the people next to you about the little crippled newsboy you saw yesterday carrying his baby sister across the road. Describe a wonderful sunset that you saw during your trip through the West. Start a discussion on the new mystery play that every-

one is talking about. Don't force the conversation, but talk naturally and with animation and interest. You will find that the others join eagerly in conversation with you, and in response tell you of interesting things they have seen or heard.

But be careful not to start an argument of any kind. Dinner guests should never give strong impressions of their likes and dislikes. No matter how greatly you are tempted to "floor" your host or hostess on the prohibition question, avoid the argument and tactfully change the subject to something of more general interest.

It hardly seems necessary to mention here that talking across the table is rude and ill bred.

AFTER AN INTRODUCTION

When you introduce two people, do you merely make their names known to each other, or do you inspire the desire for friendship? Do you leave them with each other in embarrassed silence, or do you lead them adroitly into a conversation that forges the bond of friendship close?

Through conversation you can establish instantly a feeling of friendliness between two people who have met for the first time. Lead the strangers skillfully into channels that you know are of interest to both. Instead of quoting pretty commonplaces, say something that will draw the strangers into an exchange of ideas, and so relieve them of any possible hesitancy or embarrassment. Suggestions are given in the chapter on introductions.

IN CONVERSATION WITH SERVANTS

We all have occasion, at one time or another, to address servants; and it is important that we do so correctly. The one general rule to remember is that

undue familiarity and overbearing rudeness both are ill-bred and discourteous.

A polite "Thank you" should be extended to all who serve you. "I am sorry" is quite sufficient when you have overturned a glass of water or in any way caused a servant trouble. "Will you please bring my wraps" is the proper way to address the maid in your friend's home.

Household servants are usually addressed by their first names. A pleasant "Good morning, Margaret" starts the day right for both the mistress and the maid. A butler or chauffeur is generally addressed by his surname, unless he has served in the family for many years. It is especially ill bred to be overbearing to servants in the presence of guests, or to scold one servant in the presence of another.

TÊTE-À-TÊTE CONVERSATION

Sometimes it is more difficult to carry on a conversation with one person than it is to join in a drawing-room or dinner-table discussion. There are many people who feel uncomfortable and ill at ease when they find themselves in the company of just one other person.

The way to overcome this embarrassment is to forget entirely about yourself and take a sincere interest in the person with whom you happen to be. Discover what it is that he or she is most interested in, and make that the topic of conversation.

The popular notion is that whenever two women get together for a little while, the result is—gossip. This bit of much-quoted fiction receives altogether too much credence. The woman of to-day enjoys an interesting little chat as much as the brilliant women of the French *causerie* enjoyed their daily talks at the Hôtel Rambouillet. Women who find themselves left alone for a while can find mutual interest in discussing the sea-

son's "best seller," the current plays, the newest style note from Paris. Etiquette does not presume to tell them what to talk about; they may discuss the servant shortage or the high cost of coal, if they find such subjects mutually interesting!

When a man and woman are together, they should not talk for the mere sake of talking, for that is what causes timidity and self-consciousness. They should enter at once into a conversation that is pleasant and agreeable to both. They should discuss some subject that is of mutual interest. Intimate friends, of course, need no etiquette to tell them what to talk about. They talk with a buoyancy and spontaneity that are, after all, the real beauty of all conversation.

DEVELOPING POISE AND CONFIDENCE

"We all sympathize with people," says Orison Swett Marden, "especially the timid and shy, who have that unhappy feeling of repression and stifling of thought, when they make an effort to say something and cannot.

"If you find that your ideas fly from you when you attempt to express them, that you stammer and flounder about for words which you are unable to find, you may be sure that every honest effort you make, even if you fail in your attempt, will make it all the easier for you to speak well the next time. It is remarkable, if one keeps on trying, how quickly he will conquer his awkwardness and self-consciousness, and will gain ease of manner and facility of expression."

There is no greater enemy to ease than self-consciousness, no greater enemy to poise than confusion and embarrassment. Yet all this is so unnecessary.

If you concentrate upon what you are saying and forget all about yourself, you will forget also about your shyness. Let interest in your subject lend animation to your face and manner. Above all, don't be *ashamed of your shyness*, as that will make you even more self-conscious than before. In the chapter on self-consciousness you will find some valuable suggestions for acquiring ease and poise of manner.

The way to have complete confidence and self-possession is to be absolutely sure of what you want to say, and to make yourself so interested in the subject that you forget all about your nervousness or shyness. This is not as difficult as it may seem, but it requires honest practice and effort. Mingle as much as possible with people, force yourself into conversations, and learn to *enjoy* conversation.

Don't let the things you say be simply an echo of what others have said. Be original in thought, and base your conversation on these real thoughts. You will find that you enjoy your conversation more than you ever enjoyed any stupid drawing-room inanities; and if you can interest yourself sufficiently in your surroundings, in the people with whom you are talking, and particularly in the subject you are discussing, you will go a long way toward overcoming your shyness and self-consciousness.

THE SENSE OF HUMOUR

A sense of humour is a splendid thing to have, but you must know how to use it. It is certainly not humour to laugh at every trifling remark, to pun constantly while others are having a serious discussion, or to retail jokes from newspapers and magazines.

The person with a real sense of humour knows how to give a clever little twist to whatever he says, knows

how to put personality behind the most innocent remarks. He is pleasant, light, gay, but he is never, under any circumstances, unkind or malicious. He does not attempt to be witty at the expense of someone else, whether that someone is present or not.

Indeed, wit is dangerous unless one is a master in the art. All too often the witty remark carries with it a sting that may win a few smiles but that loses a friend. No one should ever be wounded in conversation, not even in jest. It is a poor jest that causes another discomfort or unhappiness. "Your sayer of smart things has a bad heart," said Pascal. And the world is inclined to agree with him when the "smart thing" gives pain to one of the company.

Over-sensitiveness, however, is only less tolerable than caustic wit. Do you "wear your feelings on your sleeve"? Do you imagine slights and discourtesies? Do you resent everything any one says? To be oversensitive is simply to be too conscious of self. In other words, it is a form of selfishness—and who wants to advertise one's selfishness? Like self-consciousness, the way to overcome it is to think less of your self and more of the people you are with and the subject under discussion.

WHAT TO TALK ABOUT

Conversation is, after all, an expression of your thoughts and ideas, an interchange of opinions and impressions. Talk is simply your hopes, your ideals, and your notions given voice. What you say should be natural and spontaneous, with the tone and flavour of your own personality. There should be no pretty, meaningless speeches; no dull platitudes; no forced and stilted expressions.

Therein lies the danger of too much etiquette. It

may defeat its own purpose. It may rob your speech of its originality and give it instead the colourless tone of formulæ.

That is why the new etiquette does not attempt to tell you what to talk about. Your heart and mind must tell you that. But it is possible to make suggestions that will, perhaps, unlock imprisoned thoughts and give you greater magnetism in your talk. It is possible to point out to you the well-known guide-posts on the road to pleasurable conversation.

Talk about people, and about places. There is no subject in which human beings are more interested than in themselves. Your audience will listen enraptured if you tell them about a young woman who walked barefooted across the continent to win a bet; about a boy who had a miraculous escape from death on the battlefield; about an elderly man who visited New York for the first time and lost himself on Broadway.

Next to people, places are of great interest. Everyone loves to travel, to visit places strange and far away; and those who cannot travel enjoy hearing about these interesting corners of the earth. If you have visited a little town hiding away at the foot of a mountain, tell people about it and see how interested they are. If you are at a party and you find yourself out of the conversation, wait for an opportune moment and tell them about the city that grew where a cemetery used to be; about the curious marriage customs in Albania; about the picturesque peasantry of Russia.

It is not even necessary that you travel, that you really see these places of which you speak. From a few carefully selected books you can acquire the information that will add quality and interest to your conversation.

Make an effort to develop your sense of observation.

Train yourself to see the many fascinating and unusual things that are going on all the time around you. And remember them. Store them away in the corners of your mind so that you will have them ready when you need them. If your mind is crowded with pictures photographed on your daily walk with life, it is not likely that you will ever flounder for a subject to talk about, that you will ever feel stifled, tongue-tied in a room full of people.

If you are by nature shy and retiring, you may find it helpful to keep a "conversational" notebook. Jot in it the interesting things you want to remember—an amusing incident, a clever bit of repartee, a touching anecdote. Before going anywhere, glance through the notebook and select two or three things to talk about, so that you will have them at the tip of the tongue. When you are prepared, you are sure of yourself. And when you are sure of yourself, you are not so likely to be embarrassed and self-conscious.

Another good plan is to read the newspapers daily and keep up to date on all current topics. Read also as many magazines as possible. If you can discuss news intelligently, if you can discuss authoritatively the things people are talking about and in which they are most interested at the moment, you will be welcome wherever you go.

It is always best to talk about that in which you yourself are most absorbed, for then you will give to your talk a sincerity and enthusiasm that cannot fail to hold your audience. But be sure that your subject is not selfish; let it be of a broad and general interest.

An authority condenses the whole secret of charm and interest in conversation into one sentence. He says: "The foundation of good talk is good sense, good nature, and the gift of fellowship."

CHAPTER XVII

CORRECT DRESS

WHAT IS FASHION?

We come now to what is possibly the most fascinating, and certainly one of the most important, aspects of social life. Next to speech and manner, there can be no more clear and definite an index to character and personality than dress.

It intrigues the fancy to turn back for a moment the pages of the past and see how man dressed when the world was young. In a cold prehistory, the coat of hair provided by nature proved inadequate protection against the wind and rain. Man shivered—and looked about him—and there came that first gleam of reason that taught him to take the coats from other animals and use them for his own comfort.

And so, the first dress of man was a skin ripped from the body of some lesser animal and wrapped about his own body for warmth and protection. It was raw, ugly, and blood-stained. But it was a covering; it was *dress*.

Even in this first crude dress of man we glimpse the beginning of fashion. Some clever brute of a fellow conceived the idea of fastening his bearskin over the left shoulder with a wooden skewer. This prevented the skin from slipping down, and left the weapon arm conveniently free for action. Others in the tribe copied this method of fastening the bearskin, and so

the "fashion" of wearing the skin in that particular way was born.

The endless whims and vagaries of fashion make a study as curious as it is fascinating. We search the warmer climates and come to a group of people who have the fashion of burning designs into the skin. Their neighbours have no use for this fashion, but have a popular one of their own which consists of wearing a human bone thrust through the septum of the nose.

We take a little step forward and come to the fashion of the loincloth. Still another step and we bow to the fashion of the mantle and the toga. Wherever we go, no matter who the people or what the age, we trace the influence of fashion. Like some inseparable shadow it has followed man in his march across the ages, developing even as man himself has developed.

THE MEANING OF FASHION TO-DAY

The earliest manifestations of fashion are clearly imitative. The lady of the Ice Age wore the skin of a white polar bear because every other lady of her time wore that kind of skin. The men who lived in the time of Herodotus wore woollen mantles trimmed with fringe, and because this was the fashion, no man dreamed of wearing other dress.

From the 20th century B. C., when the loincloth of Egypt developed into the skirt and the tunic, until the present day, new fashions have constantly been growing out of the conditions of life and the whims of individuals. During the early stages of development, these fashions were promptly copied, imitated, and in many instances became *habits of dress*. Some of these habits have remained and are still evident. For instance, the fashion of covering the head as a protection from the sun has given us the habit of wearing hats; the fashion

of binding the legs with leather thongs to protect them from injury has given us the habit of wearing hose.

But for the most part, fashions have been born and have died all in a season. Only those have remained that were found useful and convenient; except among such savage peoples as the New Zealanders who began to tattoo themselves generations ago and still continue the fashion. Among civilized peoples, fashion has gone through distinct periods of change and development until it is to-day a thing of richness and beauty.

> "The influences which have been moulding and shaping fashion through the ages are many and varied. A sudden wave of daring, a brief reversal to classic dignity, a season of mediæval gaudiness and display, a year of great extremes and then again a year of great simplicity—definite external influences inspire such fashions. Sometimes it is the aftermath of a war; sometimes the influence of a powerful national character. Sometimes it is the plan of a crafty costumer for purposes of commercial gain; sometimes the whim of a prima donna or a famous actress."[1]

Fashion to-day, like the civilization to which it belongs, is highly complex. From being at first purely imitative, it has come at last to be like a magic carpet on which are traced designs by many master hands, and through which are drawn the threads of many varied tastes. One treads lightly upon this magic carpet of fashion, taking from its colours and designs whatever is needed to express one's own tastes and ideals.

But what a bubble it is, this fashion of our day! A

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[1] From the author's book, "The Customs of Mankind."

great, gay bubble that is wafted here and there by every passing breath of fancy. Bright, pretty, colourful—but short-lived, like soap bubbles that vanish in the sun.

What is new to-day is old to-morrow. What is fashionable one season is old-fashioned the next. Paris sets the pace with a merry little baton, and all the world hurries to keep step behind.

All of which is perplexing and discouraging to the woman who wishes to dress correctly and in good taste without being a slave to fashion. For her the new etiquette places an entirely different interpretation upon fashion, accepting it as an arbiter of style but refusing to acknowledge it as anything but a channel through which individual tastes and ideals in dress may be expressed.

THE SECRET OF CORRECT DRESS

She best interprets fashion who applies it to her own individuality. To follow slavishly every whim of the mode is to lose that poetry of dress that is so intrinsically a part of the fine personality.

If you will remember that most styles are created to add to the profits of manufacturers, you will not be so strongly tempted to yield to each new note in dress. Fads are deliberately planned to render out of style the clothes that would not wear out in a season, thus enabling the manufacturers to do a greater volume of business. One authority says, "Fashion wears out more apparel than does actual wear."

Clearly, the way to avoid these deliberately planned fads is to select clothes that are not extreme in style. Make it your golden rule in dress always to avoid extremes both in line and colour. This does not mean that you need to wear clothes that are old-fashioned

or out of date. Fashionable clothes can be simple and inconspicuous, and so suited to the personality of the wearer that they do not call attention to themselves. That, in a word, is the secret of correct dress—so to suit the lines and colour to the lines and colouring of the individual that there is a perfect harmony. It is what we mean when we speak of the poetry of dress. You cannot achieve it through fads or through fashion alone. It requires the crowning touch of your own individuality.

Well-dressed women do not, like sheep, follow every turn of fashion, but select clothes that are comfortable, becoming, of good quality and in good taste. They follow the general trend of fashion; but they know and understand their own particular style and they make the prevailing fashion harmonize with that style. They weave beauty and self-expression into everything they wear, but they do not by their clothes draw attention to themselves.

SHOULD NOT ATTRACT ATTENTION

People of poor taste like to exaggerate the fashion of the moment and by being "different" attract attention to themselves. But to people of cultivated taste, the very thought of attracting attention is abhorrent. In dress, as in manner, they are quiet and inconspicuous.

We, all of us, want to be admired by those with whom we come in contact. It is a natural, and not reproachable, ambition. But all too many of us seek to achieve admiration through extremes in dress and appearance, rather than through quiet manner and perfect grooming. As advertising calls attention not to itself but to the product it represents, so should dress call attention not to itself but to the wearer.

There is greater room for originality in woman's dress than in man's, and therefore a greater room also for freakishness. But well-bred women will not wear freak clothes of any kind. They wear clothes that belong to themselves, to their particular types, rather than to the season or to the style of the moment.

To dress well requires primarily good taste and good sense. Fortunately, both can be developed. One can learn to select from each season's medley of styles and colours those that suit one's own special type the best. And if one has but a moderate allowance for dress, it is not difficult to school oneself to ignore the elaborate and exaggerated fashions, the brilliant colours and violent contrasts, and select quiet, inconspicuous clothes that are attractive without attracting attention. Accessories are important and should be selected with thought and care.

THE WELL-DRESSED WOMAN

Men have what we might call a system of dress which makes it comparatively easy for them to be well-dressed without giving the matter much thought or judgment. But women are confronted each season with so many new fashions that it is sometimes difficult to know just what to wear. And yet, even on a small income it is possible to be well-dressed if one exercises judgment and self-control. Judgment in selecting line, colour, fabric, accessories; self-control in avoiding extremes.

"The well-dressed woman," says an authority, "is not the one who dresses the most extravagantly, or who employs the most fashionable dressmaker; nor is she the one who affects all ultra-styles and fads in dress; but it is she who is always consistently dressed with regard to time, place, occasion, age, and the size of her income."

To be well-dressed, the woman must be first of all suitably dressed. *Vogue* says, "A safe rule is that of dressing in key with the general surroundings of one's life, and making no pretence about it one way or another." Well-bred people do not dress more expensively than they can afford, but make their clothes suitable to their position and their environment. They do not try to ape other people in their dress, do not play a part, do not buy clothes that are out of proportion with their income, or out of keeping with their position and surroundings.

You know instinctively when a woman is well dressed. The thought that instantly occurs to you is not, "What a beautiful gown!" but, "What a charming woman!" You are attracted, not by the gown she wears but by the personality it expresses. In a word, you know that she is well dressed, but when she is gone you cannot remember just what it was that she wore.

The well-dressed woman presents a pleasing picture to the eye. She is fashionable, yet not too obviously so. She is distinctive but not freakishly "different." She is chic, and yet always just a bit apart from the prevailing fashion—enough to express her own individuality. She is at ease because her clothes are comfortable. She is dainty because her clothes are well taken care of. She is sensible because her clothes are appropriate to the occasion. She is charming because she is always well dressed, and not only on festive occasions.

The new etiquette does not attempt to say, "Wear this!" or "Do not wear that!" If it were possible to have you, as an individual, before us, it would be possible to tell you precisely what sort of dress to wear, what styles would be most becoming, what lines and colours most appropriate. In other words, we could

analyze you as a type. But obviously this cannot be done, and the new etiquette, being essentially sane, makes no definite rules but offers the following suggestions.

HOW TO SELECT COLOUR

Fashion will sometimes dedicate an entire season to black, or white, or to a combination of black and white. But more often, fashion is in a colourful mood demanding rich and brilliant hues regardless of the individual.

It is here that great thought and judgment must be exercised. Just as a gaudy frame mars the prettiest picture, a wrong colour mars the prettiest *human* picture. No one can select colours indiscriminately. There is always one particular colour that is more becoming to the individual than all others, and two or three shades of that colour that are more flattering than the shades of other colours. The first duty of every woman who wishes to be well dressed is to discover what this colour is, and cling to it no matter what fashion may say as to the "newest shade of the season."

If you have hair that is very light or very dark, with a complexion that is fair without being shallow, you will find such shades as peach, copen blue, ciel, rose, coral, and jade very flattering. The colour that you select should be the colour that emphasizes or intensifies the colour of your eyes. For instance, with blue eyes we suggest such colours as ciel, copen, and silver-blue. With brown eyes, we suggest such colours as peach, coral, and rose. Jade green is usually flattering to people who have golden-brown hair and greenish eyes.

Pink, either light or dark, should be avoided by people with sallow or olive-toned complexions. Yellow also is a poor colour for one whose complexion is sal-

low, for it brings out more clearly the yellow lurking in the skin. A person with a freckled, blemished or blotchy skin should not wear white, pale blue, or pale green. Dark colours such as navy blue are generally the most becoming.

Rich yellows are attractive when worn by people of fine, warm colouring who have yellow lights in the hair. Yellow may also be worn by the brunette whose complexion is warm, and it is a particularly fine colour for clear-complexioned people with dark auburn hair.

If you have "coal-black" hair, avoid both light and dark blue, but wear crimson, orange, red. A new shade called pumpkin (a rather bright orange) has the very valuable effect of bleaching a freckled, sallow, or olive skin so that it looks clear and white, and is particularly becoming to people who have green, hazel, or brown eyes. It should be avoided, however, by people with gray or blue-gray eyes.

Vivid colours should be used cautiously and with a regard for natural colouring. Striking contrasts and brilliant shades that challenge attention should be avoided, unless one is able to buy new clothes frequently. On a limited income, it is always wisest to select conservative colours that are becoming and pleasing to the eye; for such colours do not impress themselves too forcibly upon the memory, and make it possible to wear clothes for a longer period of time.

Just another word about colour before we leave the subject; it should be appropriate to age as well as to type. Pink, green, red, and yellow are for youth; black, purple, and lilac are for age. Elderly women should dress to look as young as possible, of course, but not to look *youthful.* It is not good taste for a grandmother to wear colours that are intended for Miss Sweet Sixteen.

ADAPTING FASHIONS TO YOUR FIGURE

It is even more difficult to suggest line than to suggest colour. We are not all of us average, which explains why we cannot all wear the new fashions without adapting them to our own special types. Some of us are tall, some short. Some of us look best in one type of dress; others cannot wear that type of dress at all. It is a mistake all too commonly made to select a style simply because it is fashionable, without regard for suitability to type or figure.

Every woman who wants to be well dressed should know and understand her own style, and should attempt to make new fashions harmonize with that style. A sensible woman prefers one gown that is not conspicuously fashionable but that suits her type and figure perfectly, to several fashionable gowns that make her conspicuous because they are not suited to her at all.

"Good taste is neither an alarmist nor an extremist," says a recent writer on the subject. "Therefore, no woman of taste will wear the skirt barely covering the knees, or the skirt reaching to the ankles. It is safest and best to keep to the middle course." In other words—moderation; the clever adaptation of the general trend of fashion to the lines and the *style* of the individual.

To give a few specific instances, tall people should not wear striped materials even when they are fashionable, for stripes, particularly when they are vertical, add to the height. The short woman should avoid the empire-effect gown, even when it is in vogue, because she will find long-waisted effects very much more becoming.

And yet, the tall woman can very nicely interpret

the season's most popular fashion in a material more becoming to her than stripes. The short woman can avoid the empire gown and select a style more becoming to her, but she can interpret this style in the season's most fashionable shade. In this way it is possible to be up-to-date in one's dress and yet not sacrifice beauty to fashion.

Intelligence, good judgment and a sense of beauty will achieve remarkable results for one who is not "average." The very thin woman should avoid severe lines, vertical stripes, dark solid colours. She will find tunics, large collars, ruffles, overblouses, and soft drapes becoming, as well as soft, dainty materials in checked and flowered designs.

The too-stout woman faces a more difficult problem. She must consider carefully each detail of her dress, to avoid accentuating her fleshiness in any way. Checked and brightly coloured materials are to be avoided, as well as tight sleeves and short waists. Long-lined dresses are best, particularly when they have no waist lines. The sensible stout woman never selects patterns of daring design or styles that are extreme in line.

Short people will find short skirts more becoming than long, striped materials more becoming than those that are checked, subdued shades more becoming than those that are vivid. Large, drooping hats cut the height of short people, and extremely high heels give them an awkward, tilted appearance.

Tall people will do well to avoid severely tailored clothes, straight lines, solid colours. Large hats are best for tall people, and flat-heeled shoes, of course. Dark colours are best, particularly when relieved by one touch of vivid contrast at the waist.

APPROPRIATE FOR THE OCCASION

It is not enough for dress to be appropriate to type: it must be appropriate to environment and to the occasion.

The new etiquette is too sensible to say that high heels may not be worn. On certain occasions and with certain dress, high-heeled slippers are entirely in good taste and may be worn by women who prefer their daintiness to the comfort of flat heels. But the new etiquette does emphatically say that high heels are out of place on the golf links, in the business office, on the country road, because in such instances high heels are *inappropriate.*

Just as there are laws governing the manners and conduct of society, there are laws governing the uses of dress. But they are sane laws, recognizing the new conditions of life and forgetting the old, outworn traditions of yesterday.

It was at one time customary, for instance, to appear at the theatre at night only in conventional evening attire if one was to occupy box or orchestra seats. To-day there are thousands of men and women in large cities who are at business all day, who have no time to return home and dress for the evening, yet who are very eager to attend a certain play. And so etiquette is generous and says they may go as they are; which means that they may attend the theatre in ordinary afternoon dress.

We see young people at tea in sports clothes. We see women shopping in high heels and silk frocks. We see men dining at country clubs in ordinary street clothes. But etiquette realizes that the automobile is responsible for most of this change, and is tolerant.

However, there are certain very definite rules of cor-

rect dress that must be observed by all who wish to be in good form. Well-bred people do not make themselves conspicuous by wearing what they know to be incorrect and inappropriate. But if it so happens that they find themselves in an environment where they are not suitably dressed, they attach no importance to the matter whatever. They make no excuses; they have such complete ease and poise of manner that people do not notice they are incorrectly dressed.

Correct Dress for Every Social Occasion

While Fashion often hesitates to declare itself for fear of some new twist of the mode, etiquette voices in no uncertain manner what is correct and what is incorrect. There is a proper dress for afternoon wear, and another for evening occasions. There are certain costumes for the dance, and others for the garden fête.

It makes the receiving of an invitation as fascinating as playing a game. One opens it, a bit tremulously, and wonders whether it is formal or informal. And one whispers, in true Shakespearean manner, "What to wear and what not to wear—that is the question!"

It may be an invitation to a tea, for instance. Tea-time being the fashionable time of the day, one knows that nothing will do but one's prettiest afternoon frock. And as one searches through one's wardrobe, one builds up a picture of the party-that-is-to-be, with all the guests correctly gowned for the occasion. There will be some in clinging gowns of silk; some in brightly coloured georgettes; some—mostly of the "younger set"—in crisp affairs of taffeta. But all will be wearing gay frocks to match their gay spirits, except the hostess, who will choose something quite inconspicuous. It would hardly be hospitable to outshine one's guests, you know!

But perhaps it is not an invitation to tea, after all.

Perhaps it is an invitation to the theatre. If it is a matinée, one selects a becoming street frock of dark material. Or one chooses one's smartly tailored suit because it is so chic with the new draped turban.

There will be gossip at the theatre during intermission, of course. And one must not be surprised if there is a subtle hint at a dance invitation to come. If this is the case, one must begin to plan for the correct thing to wear. The very young person should choose tulle, chiffon, net, or silk georgette in one of the delicately tinted, pastel shades, and develop it in lines of bouffant youthfulness.

The older woman at the afternoon dance will want a gown that is more suited to her years. It may be of taffeta, crêpe, or novelty silk. The colours may be sombre to match her tastes, but the trimming should have a note of gaiety. To complete the correct costume for the afternoon dance, she should wear long gloves of silk or kid, a becoming hat, and a light-coloured afternoon wrap.

At an informal dinner, the well-dressed woman wears semi-evening or afternoon dress. She selects the material and colour that are becoming, but under no circumstances is the style décolleté.

ON OCCASIONS OF GREATER FORMALITY

To receive an invitation to a formal function is like drawing an ace in a game of cards. There is a little thrill of pleasant excitement—of anticipation. But you can always hold a "winning hand" if you know the secrets of correct dress—you can always be calm and well poised in the knowledge that you are dressed in accordance with the place and the occasion.

At the formal dance where "all's a giddy whirl of colour and costumes," one wears one's most elaborate

décolleté. It is the one occasion when the gown may be as gay as the music—when nothing seems too elaborate, too attractive. Provided, of course, one avoids what is gaudy and ostentatious.

Rich materials should be chosen rather than elaborate styles for the evening gown. Lustrous satins and taffetas are for youth; handsome brocades and velvets for youth-grown-old. The colour and designs are at the discretion of the individual, but it is well to remember that those which are simplest are most effective.

When attired in conventional evening dress, one may wear one's hair arranged somewhat more elaborately than usual. Accessories are important; an ostrich fan to match or contrast with the gown, pumps of satin or metal cloth, long gloves of white silk or kid. Jewels may be worn, but let it be remembered that a great display of jewellery is in poor taste.

Correct formal attire is worn to all formal occasions—the formal dinner, the theatre and opera when one occupies a box or orchestra seat, the formal musicale, the formal ceremonious tea. Hats are not worn, but a fine scarf of lace or chiffon may be thrown over the hair and shoulders. If one goes to a restaurant after the theatre, the gloves should be removed entirely and not tucked in at the wrist.

For the evening wrap, soft materials in light shades are most appropriate, with trimming of fur for the winter months. A wrap of old blue or old rose velvet with a collar of white fox is charming. For the woman who must dress economically, a dark loose coat of satin is serviceable for many purposes.

WHEN ONE IS OLDER

In these days, when mother and daughter enjoy the same entertainments and attend the same functions,

the clothes of the elderly woman are just as important as those of the younger. For informal occasions, the woman-who-is-older will find that the dress of fine satin or crêpe with a full skirt that takes one back to the days of the Quakers is charming—especially if it boasts a soft, wide lace fichu.

When the occasion is more formal, the elderly woman may wear a dress of black velvet with wide frills of black Chantilly lace. Although there is a certain shadowy charm to black velvet and lace, she may choose any dark colour that becomes her—gray, dark blue, and lavender are excellent.

DRESS OF THE BUSINESS WOMAN

A girl who is planning to have an illustrious career and who wishes to put aside her earnings with a view toward future investments need not spend a large sum on clothes. With one very smart tailored suit of good material, and several blouses, she can always look neat and well dressed. A simple blouse of linen, broadcloth, or silk is appropriate for the office. A soft, fluffy little blouse of georgette transforms the suit into quite an appropriate costume for visiting and entertaining.

Dark colours and heavy materials are always better for business frocks than light, colourful materials (except during the warm months when light clothes are so very much more comfortable). Good taste is undeniably evident in the simple, one-piece business dress of navy-blue serge or tricotine. A bit of lace at the throat, or perhaps a touch of bright colour, relieves the darkness of the dress yet does not add an inappropriate attractiveness. The hat, of course, follows the general note of simplicity and is usually small and dark.

You can always recognize a well-dressed woman because of her poise, her self-confidence. She is never self-conscious, never uncomfortable. She is never the centre of attraction, because she is never conspicuous.

Whether one happens to be a society woman or business woman, city woman or country woman, hostess or guest, one should always remember that "There's a time for every dress, and every dress in its time!"

DRESS OF THE DÉBUTANTE

Being a débutante entails many duties—most fascinating of all being the selection of the gown in which one is to be ushered into society. It must be fashionable without being extreme, dressy without being elaborate, attractive without being gaudy. It must be simple, for it is in simplicity that the charm of youth lies. Yet it must have a touch of distinction; it must portray somewhat the personality of the wearer.

For the débutante, fashion prefers a delicately tinted gown in pastel shades, or one that is pure white. The material may be tulle, net, chiffon, or silk georgette, or it may be a clever combination of two of these materials. The style should be youthful and simple, bouffant rather than severely slender. The neck may be cut square, round, or heart-shaped, and there should be tiny or full-length sleeves according to the style of the dress. The sleeveless gown is rarely worn by the young débutante on her first evening in society.

The débutante who wears many jewels displays poor taste. On the evening of her début she may wear a string of softly glowing pearls, or a small diamond brooch—but nothing more. Her hair should be arranged simply and worn wholly without ornamentation.

FOR THE YOUNGER GENERATION

There are days on the social calendar when even the débutante's dress seems of minor importance. When Little Sister has her first birthday party there seems to be nothing quite as important as her party dress. Indeed, clothes play a very large part in the lives of the younger generation—that vast army of eight to eighteen.

Simple, comfortable clothes are the best for children, but they should be of excellent material. Rather give the child one dress of good material and workmanship than several that are faulty and inferior. It is never too early to teach children to appreciate quality.[1]

SPECIAL PARAGRAPHS CONCERNING DRESS

A beautiful ring attracts attention to the hand; a necklace attracts attention to the throat. Like the ring and the necklace, ornament in dress draws attention to some particular part of the body. Therefore ornament should be used with care and thought. A judicious use of ornament in dress can achieve some very extraordinary results in the way of concealing "bad points" and emphasizing those you want emphasized. Briefly, ornament should be planned to enrich and beautify, not to assert. It should serve some definite purpose, and not be added indiscriminately. It should form a note in the general harmony of line and colour.

The chief essential in woman's attire is daintiness. Lord Chesterfield held it as a maxim that she who is negligent of her person and dress at twenty will be slovenly at forty and intolerable at fifty. A writer

[1] This article on "Correct Dress for Every Social Occasion" is reprinted by special permission from the author's article in *Fashionable Dress—The Magazine for Milady.*

closer to our own day says, "If you neglect your clothes, it is certain that you will neglect your manners." Take good care of your clothes and keep them looking fresh and dainty. A dark frock is sometimes transformed by the simple addition of a lace collar. New buttons or a new girdle will add freshness to a gown that has been worn all season. Frequent spongings and pressings keep your clothes looking fresh and clean. Remember with Ruskin that "Clothes carefully cared for and rightly worn show a balance of mind and self-respect."

The woman who is accustomed to travel does not overburden herself with clothes. On the ship she wears sport clothes; on the train she wears a tailored suit, preferably of tweed because it does not catch the dust as readily as most other fabrics. If she is going to the Southland, her trunk conceals crisp, light, summery things; if she is going abroad, she takes afternoon and evening clothes carefully selected to accord with the places she will visit, the functions she will attend, the length of time she will be away.

Dress for golf or tennis should be, before anything else, comfortable. It should permit absolute freedom of movement. To be "in the picture" on the golf links or tennis courts, whether she plays or not, the young woman may wear a simple, well-cut skirt of flannel, serge, tweed, or similar fabric, with a bright sweater. Or she may wear a linen knicker suit if she finds this type of dress more convenient; or a loose-fitting knitted dress. The woman who rides wears the conventional coat and breeches, plain shirt, mannish hat, boots, and gloves.

Ease in dress is very much to be desired. Comfortable, well-fitting clothes that one can forget about give a sense of poise and well-being; but clothes that

are constantly reminding you that they are too tight or too loose rob you of your poise and make you self-conscious. You should be able to forget about your clothes; when you begin to think about what you are wearing you begin to feel ill at ease. *Vogue* speaks of the "careless, comfortable evidences of dressing well and forgetting about it" that any one can achieve by giving proper thought to the cut and fit of clothes.

Gloves are necessary in the street and when travelling; but for the most part gloves, like other accessories, are worn as fashion dictates. One season it is the fashion to wear short cuffed gloves with short sleeves; the next season bare arms are not shown at all and long gloves only are worn. Sometimes fashion demands that gloves be worn with evening dress; sometimes it is the fashionable thing to omit gloves entirely. Fashion changes from season to season in so many minor ways that the new etiquette does not attempt to give rules that are possibly correct to-day but quite useless to-morrow.

A final word before leaving the subject of correct dress for women: remember that it is by far the greater fault to be over-dressed than under-dressed. If you receive an invitation and you do not know whether you should wear your rich brocade or your simple cloth, wear the cloth. Remember particularly that well-dressed people are never conspicuous, and that well-bred people do not wear elaborate clothes in public places.[1]

CORRECT DRESS FOR MEN

Few men realize the tremendous importance of clothes, in both the social and business worlds. The effects of dress are far-reaching, and they are cer-

[1] Dress for brides and bridal attendants, correct dress for church, mourning attire, etc., are discussed fully in later chapters.

tainly no less so among men than among women. The old, oft-quoted Dutch proverb, "Clothes make the man!" may be a bit exaggerated, but we cannot deny that it has a suggestion of truth.

It was Beau Brummell, immortal dandy of the 19th Century, who originated the idea of a "system" of dress for men, a kind of uniform. Before the day of the Beau, men wore velvet bows and lace cravats, ribbons and "love-locks," petticoat breeches and embroidered coats.

"Unlike most of his contemporaries, Brummell had exquisite taste. He frequented the best clubs, the most exclusive homes, the most fashionable amusement places, and he became a connoisseur of good living. He decided to dress not as others did, but as he himself saw fit.

"And so Brummell, in the limelight, began a new era in dress. He changed the prevailing fashions to suit himself, without fear of criticism. He wore his hair short and without powder. He avoided bright colours and appeared almost invariably in black or dark blue. He distinguished himself, not by gay colours or elaborate jewels, but by the superb fit of his garments, the meticulous neatness of his attire.

"Eventually Brummell, now known as Beau Brummell, the best-dressed man in London, selected one definite style of dress to which he adhered. He wore a dark blue or black coat, a buff-coloured waistcoat, and black, close-fitting trousers. With this costume he wore light pumps or lace boots, according to whether he was going to a ball or merely taking a walk. His manner was perfect, his bearing was delightful. Others

emulated this distinguished-looking man, and soon it became the custom for men to wear inconspicuous but well-fitting clothes. The modern dress coat originated with Brummell, as well as the idea of a uniform type of dress for men."[1]

THE WELL-DRESSED MAN

Polonius's advice to his son Laertes is as good today as it ever was:

> Costly thy habit as thy purse can buy,
> But not expressed in fancy; rich, not gaudy,
> For the apparel oft proclaims the man.

Like Polonius, Lord Chesterfield offers his advice: "Take great care to be well dressed like the reasonable people of your own age in the place where you are whose dress is never spoken of one way or another as either too negligent or too much studied." This was Chesterfield's excellent advice to his son, who was away from home, among strangers, and in high diplomatic circles where dress was not to be lightly held.

Man's dress, like woman's, is subject to the whims of fashion—but to a very much lesser degree. Each season sees its "new models" proudly flaunting pinch-back coats, narrow trousers, vanishing waist-lines, and "trick" pockets and belts. Fads are born—and die—in a day; but no well-dressed man ever pays them the slightest attention.

The well-dressed man has about him a sort of carelessness that you cannot fail to recognize. This sounds like a paradox, but what we mean is that there is no studied effort to be well-dressed, no obvious striving for effect. He is well-groomed, but not consciously so.

[1] From "The Customs of Mankind."

His suit is fashionable, but it does not challenge attention. His hat and shoes are faultless; his linens immaculate. He gives the impression of having dressed well without trying.

It scarcely seems necessary to add that well-groomed men are never in need of a shave or a hair cut, and that their nails are always presentable. A high polish, by the way, is bad taste for men.

Whether in street, office, or home, the shirt-sleeve habit is unmannerly and ill-bred. The gentleman does not remove his coat; not even the generous new etiquette will permit it. When the weather is intolerable, linen or pongee suits should be worn.

CORRECT FORMAL EVENING DRESS

A gentleman wears full dress at the opera, at a fashionable evening wedding, at a highly formal dinner, ball, or other formal evening entertainment. It is better not to wear full dress at all than to wear a suit that is not perfect in line, fit, and material. Go only to a first-rate tailor for a suit of this kind.

With full dress one wears a plain white linen waistcoat, white shirt, and white lawn tie. Handkerchief and gloves are white also, and if a muffler is worn, it is white or black and white. An overcoat is worn with full dress even in summer, and it must be black or dark blue. Black silk hat, black patent leather shoes or ties, and black silk socks complete the full-dress costume. If a stick is carried, it should be a plain one without ornamentation.

THE TUXEDO

Well-dressed men are coming more and more to depend upon the tuxedo and are wearing it even on formal occasions. It is possible that the tuxedo will

in time take the place of full dress except on important formal occasions in diplomatic circles. The tuxedo is worn now to the theatre in the evening; we see well-dressed men in tuxedos at most dinners and at informal parties; men wear the tuxedo when dining at home and when dining in a fashionable restaurant.

The tuxedo, which is simply the English dinner coat, was introduced in this country at the Tuxedo Club. The purpose was to provide a type of dress for men that would be formal, yet not as formal as the swallow-tail; dignified, yet not as severely so as the conventional full dress.

The tuxedo or dinner coat is worn with a white waistcoat, or with a plain black one. Both are correct. A black tie is worn instead of a white one; and black shoes and socks are correct, of course. With this type of dinner dress a straw or felt hat may be worn, and gray gloves instead of white.

FORMAL AFTERNOON DRESS

At any formal daytime function it is necessary for the gentleman to wear formal afternoon attire. This consists of the black cutaway, or frock coat, with white piqué or black cloth waistcoat, and gray-and-black striped trousers. A black bow tie or a black-and-white four-in-hand tie is worn, and a silk hat. Shoes are black patent leather or black calf-skin, worn with or without spats.

The cutaway with striped trousers is worn at a noon or afternoon wedding. Ushers at a wedding and pall-bearers at a funeral wear this attire.

THE BUSINESS SUIT

The well-dressed man is conservative. His business suit is faultless in cut and workmanship, of excellent

material, and fashionable without being extreme. The correct business suit is inconspicuous in pattern, style, and colour.

The business suit is correct for all informal daytime occasions. It may be worn to very informal afternoon weddings, informal luncheons, and informal teas. In the country, or for church, the blue coat with white flannel or duck trousers is the most conventional informal attire for warm weather.

Of course, the well-dressed man wears country clothes in the country only. He does not parade the city in tweed golf togs or white flannel trousers. His dress is always appropriate to time, place, and person.

To the Altar

FROM THE ALTAR